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THE DESIGNERS
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U&lc

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MESSAGE FROM ITC

What's New

In the heady days of the middle 1970s and early 1980s, *U&lc* was regarded as somewhat of a radical publication. Conceptualized and designed by Herb Lubalin, this quarterly came from the same mind and stable as *Avant Garde* and *Eros*, and like them, it was designed to make people sit up and take notice. Of course *U&lc* showed ITC typefaces. It also showed Lubalin's unmistakable brand of publication design, with each spread put together as a cohesive and memorable whole. At that time ITC was a radical new type foundry, really the first born apart from a metal type foundry or equipment manufacturer. It was born in part out of an idea that alternative typeface designs would be a good thing for design creativity, and therefore, designers. ❦ In short, this publication reflected the lives of people involved with design. It was a sort of professional lifestyle magazine featuring the coolest, the latest, the greatest. ❦ Today, we should try and make this tradition within *U&lc* continue. We should move closer to the leading edge and consciously work toward changing to reflect the evolving professional lives of our readers. ❦ Technology has touched all of us who are involved with putting together cohesive visual materials. Over the last half decade or so, technology has changed the way we think, what we do, the speed at which we do it, what we are responsible for, and how we create. These continue to be fast-evolving issues. Assuming more than a little creative input on the part of the operator, there is no doubt that a good command of the right kit bag of software and hardware can produce better results than ever before. As knowledge of what is available becomes more ubiquitous, so the client's ideas will take shape to include not only the concept for a project, but also more detail about the kind of media in which those ideas should be represented (a page, a disk, a CD, a video, or perhaps all of the above). This implies an ever-increasing level of technical skill on the part of the designer, and a blurring of who is responsible for production. Sometimes, and perhaps increasingly, there is also a bit of a tussle as to whether all of the media required can be produced to an adequate quality level, simultaneously, while at the same time meeting a seriously constrained budget. ❦ Add to all of this the problems of software and hardware integration, making the whole system work dependably and as it should, and then dealing with outside vendors, and many people end up with what looks to them like a bewildering cornucopia: Somehow you know that you are on the verge of significant new opportunities, but quite how to get there can seem terribly daunting. ❦ In part, *U&lc* is becoming a source guide to help with these problems by including hands-on, insightful articles about choosing the right equipment, as well as comprehensive reports about the new design process and role of the designer in the digital arena. In this issue, for example, you can read about how to select the best color printer to meet budgetary and professional needs; or other articles which explore facets of the design esthetic of the computer interface, and which new publications are available on interactive CD-ROMs. ❦ Like the early days of *U&lc*, the magazine's editorial product will remain keenly focused on the cutting edge. As ever, "what's new" will inspire us to continue to inspire our readers.

MARK BATTY, PRESIDENT & CEO, ITC

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ATypI 94

This year's ATypI congress drew 410 attendees, attracted 81 new members to ATypI and reflected the past, present and future of type.

BY MARGARET RICHARDSON

Parc55 Hotel in San Francisco was the venue for the Association Typographique Internationale congress from September 9th through the 12th, and this setting provided a compact space for those attending to meet, mingle and talk about type.

The attendees of this congress proclaim their love for type. They love the forms of type and its history, the process of creating type and the professional use of type. The overall structure of the congress reflected these interests. Two concurrent speaker sessions ran simultaneously with TypeLab, a type and design workshop. Three exhibitions were also on display for this event: CALLIGRAPHIA (sponsored by ITC) at the SOMAR Gallery, THE WORK OF ERIC GILL at The Book Club of California, and TDC 40 at the Parc55. (For a related article on the TDC exhibition, see page 8.)

The speaker program arranged by Sumner Stone of the Stone Type Foundry combined historical and contemporary themes. Stone structured the program to reflect the range of people who attend ATypI congresses, from typographers, type designers, calligraphers, manufacturers and marketing representatives to scholars and educators. Stone anticipated that TypeLab would include technical topics, so he provided balance with the inclusion of "caretakers" of type like type historians James Mosley, librarian of the St. Bride Printing Library, London, and David Pankow, curator of the Cary Collection at Rochester Institute of Technology, among others.

TypeLab, originated by the Dutch designer Petr van Blokland for the last ATypI congress in Antwerp, is both a working and learning environment with equipment and support from sponsors. It is a hands-on computer design experience and impromptu lecture room with two or three sessions taking place simultaneously.

These complementary approaches of a formal and an experimental program worked well together. On Saturday at 2 p.m., for example, you could hear presentations by David Pankow of RIT on "The Rise and Fall of ATF" or Alan Blackman, calligrapher, on "Brush Kinetics: From CloseBy to FarOut," or you could wander into TypeLab and catch Dutch designer Fred Smeijers giving a punchcutting demonstration, hear British designer Neville Brody discussing FUSE,* watch type being outlined on screen, or follow a discussion on Open Doc, GX, Acrobat and multiple masters and what each technology would offer. This may sound frenetic, but, in fact, the feeling was electric. There was energy emitting from each of the rooms, and any of these speakers and events would provide illumination.

There were a few highlights for me. Alvin Eisenman of Yale articulately focused on the future of typography and declared it alive. Designers working with multiple masters and GX technologies delineated their experiences and provided a look at new typefaces. One commented, "If type is considered an art form, GX allows it to be fine art." Jack W. Stauffacher, proprietor of Greenwood Press, movingly paid tribute to the famed printer, Porter Garnett, who established the Laboratory Press in 1922 at the Carnegie Institute in Pittsburgh.

Rudy VanderLans of Emigre noted the appropriateness of one of the final speeches, Matthew Carter's "Experimental Type Design: Historical and Contemporary Alternative Letterforms," since experimentation in type was so crucial in the context of this congress. (As an aside, Carter's presentation was enhanced by the presence of some type designers whose work he was featuring like Gerard Unger, Zuzana Licko, and Erik van Blokland.)

TypeLab at any hour felt like a working studio filled with formidable and aspiring talents. It sometimes turned into an anarchic classroom with remarkably well-behaved students. Participants did produce the TYPELAB CHRONICLE which appeared daily, and although there were editing lapses, the real surprise was how much good stuff there was to read. For example, Peter Fraterdeus of Alphabets, Inc. wrote on "Design on the Internet," Neville Brody wrote about FUSE,* there was a report of Petr van Blokland's workshop on judging font quality, and regular articles by David Siegel, who wrote my favorite line: "We now speak of designers who do not use the Macintosh as being digitally impaired."

Although the attendees responded favorably to the program, the speakers, and TypeLab, when queried as to what was the best part of ATypI, 1994, the most frequent response was the opportunity of talking to the type aficionados from Europe, the United States, Canada and the Far East.

Long-standing ATypI member Matthew Carter, of Carter and Cone, said "this was a unique opportunity for making connections" referring to meeting many new people. He also lauded the formal program in conjunction with TypeLab which he said "added a sense of reality because it had equipment in place and people using it. The activity there gave the conference a sense of occasion which has often been lacking at ATypI gatherings."

John Hudson and Ross Mills of Tiro Typeworks in Vancouver went to their first ATypI conference because "it was the only place in the world where this many people would understand what we are talking about." Most impressive for them was the degree of professional respect among type designers. Also attending for the first time, two San Francisco designers (who also design typefaces) Mark van Bronkhorst and Christopher Slye commented on the intensity of the conversations about type. Each met and spoke to type designers they had before only read about. Slye also commented on the effectiveness of the speakers presenting the intellectual aspects of type.

ATypI veteran and organizer of Type 90 in Oxford, Roger Black, praised this as the best ATypI conference he had attended, and he concurred that "this was a close-knit, congenial and collegiate family, even if some members just met."

What has happened to ATypI? After recent lackluster congresses, and painful defections from the organization, it has revived as a organization with a contemporary focus and direction. One indication of change was that the formidable members' only general meeting was opened to all attendees. Much of the enthusiasm generated by this conference owes much to the planning and organization by Mark Batty, vice president of ATypI (and president and CEO of ITC), Sumner Stone, Josefine Infante et al, and the inclusion of TypeLab; but no one could have predicted that ATypI 94 would be remembered for its warmth as well as its professionalism.

ATypI 95 takes place in September in Barcelona.

*FUSE STARTED IN 1991 AS AN INTERACTIVE MAGAZINE. FUSE94, A CONFERENCE AND INTERACTIVE WORKSHOP AND EXHIBITION, WILL TAKE PLACE IN LONDON AT THE ROYAL COLLEGE OF ART, NOVEMBER 26 AND 27, 1994. FUSE94 WILL BE LIVE ON THE INTERNET ON THIS URL/ADDRESS: http://www.worldserver.pipex.com/fuse94/. FOR FURTHER INFORMATION, CONTACT STEPHEN MILLER OR STUART JENSON AT FONTWORKS, LONDON. PHONE: 071 336 7391. FAX: 071 490 5391.

BACKGROUND/HEADLINE: ITC GOLDEN TYPE ORIGINAL SUBHEAD/BYLINE: ITC GOLDEN TYPE BOLD TEXT: ITC GOLDEN TYPE ORIGINAL, BOLD

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1

Entry: *Heartbreak House*
Company: Modern Dog
City: Seattle, Washington
Category: Poster
Designer: Vittorio Costarella
Principal Type:
Univers (modified)
Client: Seattle Repertory Theatre

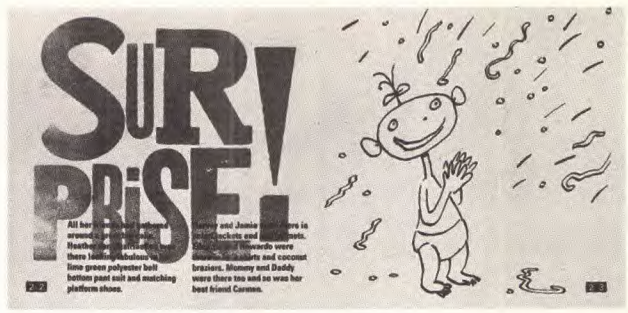
1

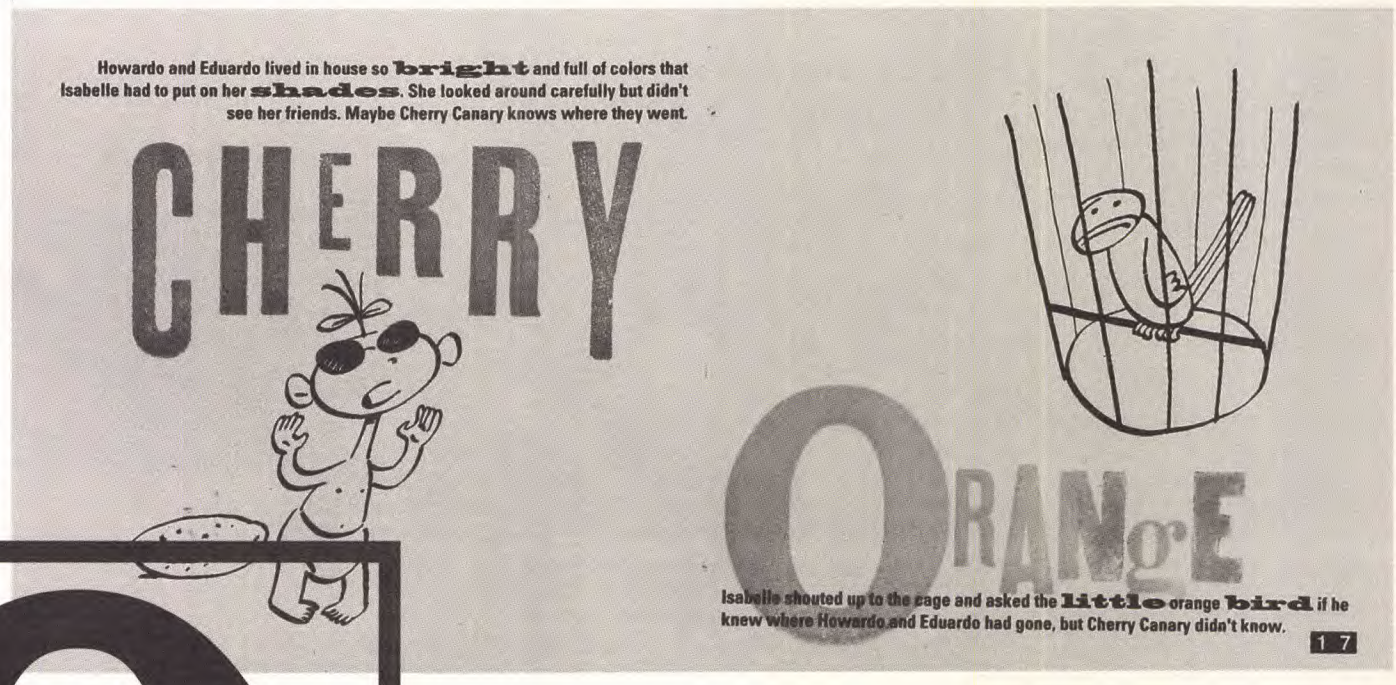
For this poster promoting the Seattle Repertory Company's production of George Bernard Shaw's *Heartbreak House*, designer Vittorio Costarella focused on the mood of the play and the title in his design. He wanted to emphasize the odd characters and the action within this drama and used a type treatment as the device. He set Univers on his computer, then worked with xeroxed versions of the type to modify the face and suggest the denouement of the play: a bombing. Costarella then adhered Omnichrom to the xeroxed design and took the resulting negative to create a version of manipulated type to be screen-printed in three colors (Pantone 156, 484 & 195). After the first two colors were created right on the printing screen, a third was applied to lend additional depth to the image. Costarella refers to the final poster as "one big happy accident."

40

THE TYPE DIRECTORS CLUB 40TH JURIED COMPETITION CELEBRATES EXCELLENCE IN CONTEMPORARY TYPOGRAPHIC DESIGN. THIS YEAR, FOR THE FIRST TIME, THE SHOW INCLUDES TYPE DESIGN AS A CATEGORY. ALL THE WINNERS ARE INCLUDED IN *Typography 15,* PUBLISHED THIS FALL BY WATSON-GUPTIL, NEW YORK. HERE IS A SELECTION OF WINNING ENTRIES WITH COMMENTS ON HOW THESE PIECES WERE DONE.

BY MARGARET RICHARDSON

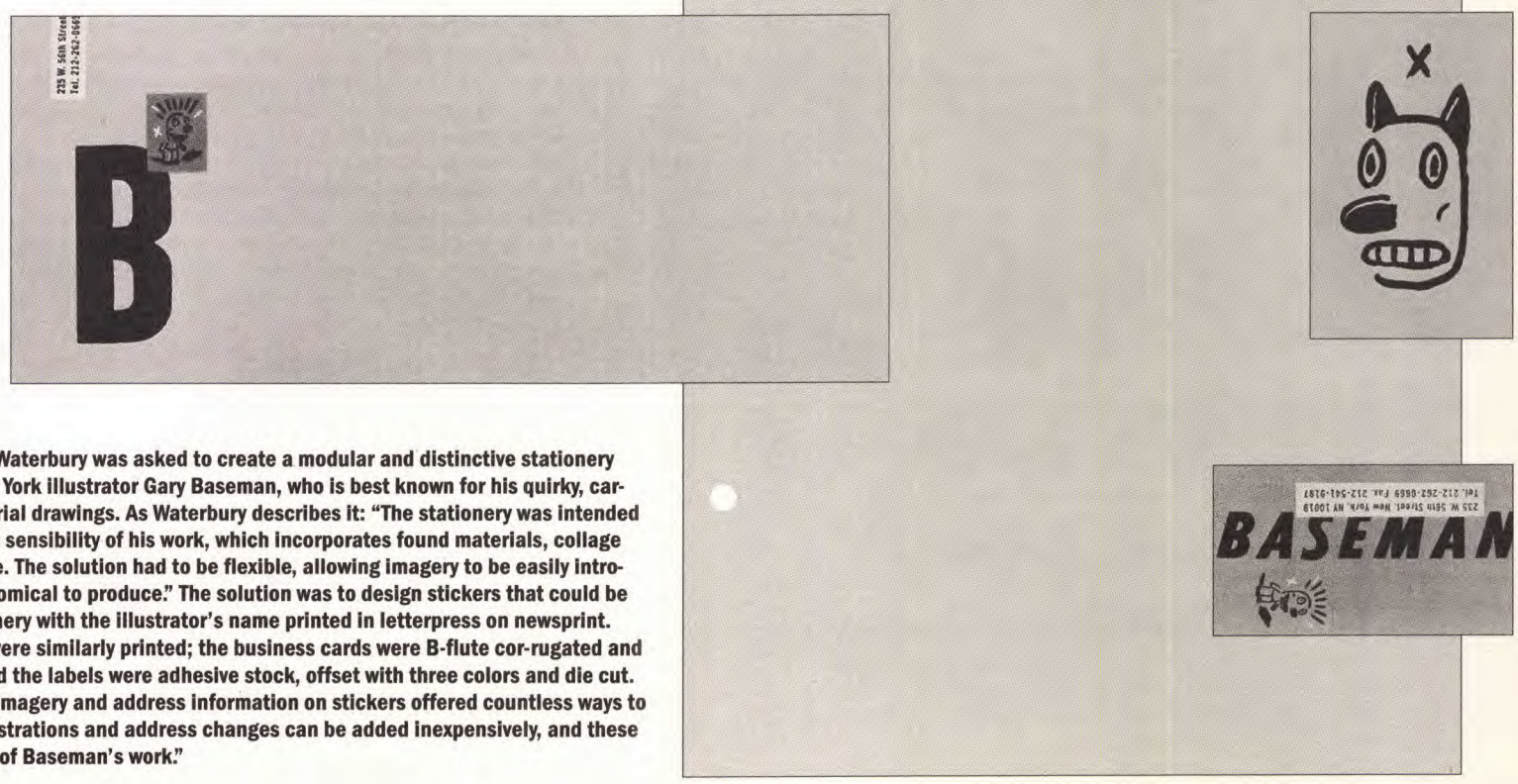




2

ENTRY: *Meet Isabelle*
COMPANY: LET HER PRESS
CITY: LOS ANGELES, CALIFORNIA
CATEGORY: BOOK
DESIGNER: HEATHER VAN HAAFTEN
ILLUSTRATOR: HOWARD BAKER
PRINCIPAL TYPE: BLACK OAK, FRANKLIN GOTHIC CONDENSED AND VARIOUS WOODEN BLOCK TYPES
CLIENT: ISABELLE MILLER

2 Heather van Haaften of Let Her Press and Howard Baker, an animator, brainstormed the concept of a book for their neighbor Isabelle Miller's first birthday while driving to an art opening. In the two weeks that followed, Baker worked on the drawings and revised the story, collaborating closely with Van Haaften, who worked on the layouts, set the type and finally printed it on her letterpress. The book features Isabelle and incorporates her real-life neighbors. The challenge for Van Haaften was not just working against time, but making the most of the drawings and the text through the type treatments. She scanned in the illustrations on her Mac, set and laid out the body type and arranged the elements in Photoshop and QuarkXPress to her satisfaction. When the book was finalized on the letterpress, Van Haaften supplemented the text type with wooden typefaces, mixing upper and lower case letters to create childlike spontaneity. Five copies were printed. Isabelle's copy will be stored in a safe until her fifth birthday, "so she can truly appreciate it," says Van Haaften.

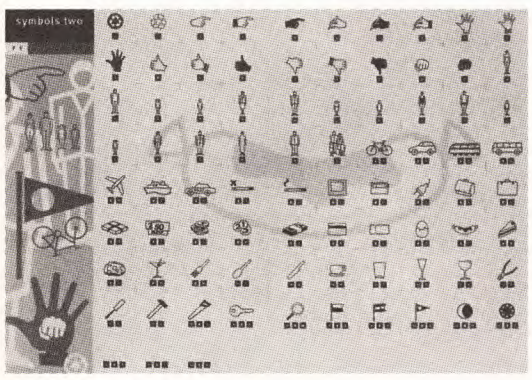


3

ENTRY: BASEMAN STATIONERY
COMPANY: TODD WATERBURY
CITY: PORTLAND, OREGON
CATEGORY: STATIONERY
DESIGNER: TODD WATERBURY
PRINCIPAL TYPE: TEMPO ITALIC AND NEWS GOTHIC
CLIENT: GARY BASEMAN

3 Designer Todd Waterbury was asked to create a modular and distinctive stationery system for New York illustrator Gary Baseman, who is best known for his quirky, cartoon-like editorial drawings. As Waterbury describes it: "The stationery was intended to interpret the sensibility of his work, which incorporates found materials, collage and irreverence. The solution had to be flexible, allowing imagery to be easily introduced to the system, and economical to produce." The solution was to design stickers that could be added to the letterhead stationery with the illustrator's name printed in letterpress on newsprint. The standard kraft envelopes were similarly printed; the business cards were B-flute cor-rugated and screen printed in one color, and the labels were adhesive stock, offset with three colors and die cut. Waterbury adds: "Printing the imagery and address information on stickers offered countless ways to customize each piece; new illustrations and address changes can be added inexpensively, and these convey the raw, collage nature of Baseman's work."

4 One of the designers of FF Dingbats, Johannes Erler, describes Factor Design's creation as "a modern, extended, well-sorted alternative to the old dingbat fonts for designers using computers." These dingbats, he states, were designed to be found easily on a computer keyboard and to look good when printed in small sizes on laser printers. The FF Dingbats Overview brochure, co-designed by Olaf Stein, displays these dingbats simply, without explanation, "to show that they are readily understandable as icons." This brochure was created in QuarkXPress with the illustrations made in Freehand and then imported as EPS files. The brochure was offset printed on recycled paper.



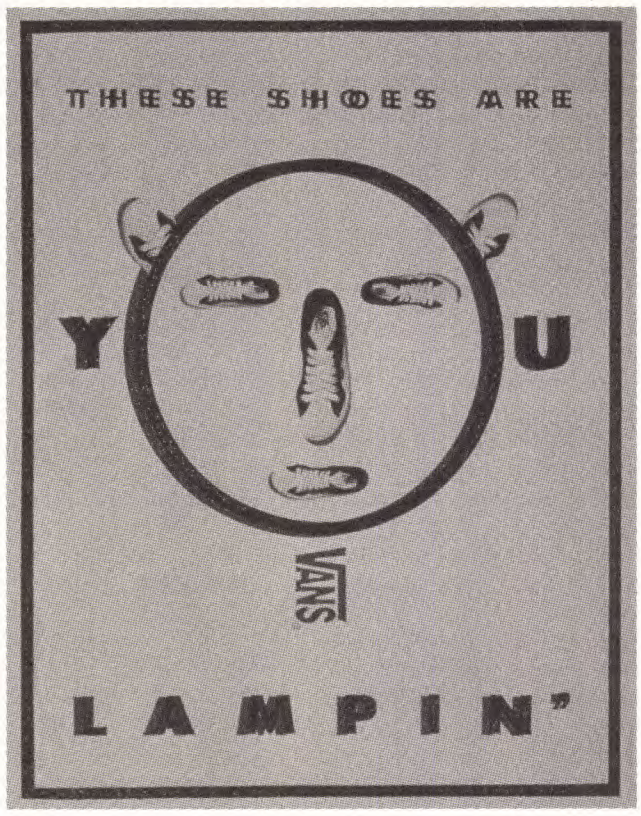
4

ENTRY: FF DINGBATS OVERVIEW
COMPANY: FACTOR DESIGN
CITY: HAMBURG, GERMANY
CATEGORY: BROCHURE
DESIGNERS: JOHANNES ERLER AND OLAF STEIN
PRINCIPAL TYPE: FF DINGBATS AND FF META
CLIENT: FONT SHOP INTERNATIONAL

6

ENTRY: CHINESE BODONI
COMPANY: THE FOTOSETTER SINGAPORE
CITY: SINGAPORE
CATEGORY: TYPEFACE
DESIGNER: GORDON TAN, MONDREY SIN, YANG QIANG
PRINCIPAL TYPE: CHINESE BODONI
CLIENT: THE FOTOSETTER SINGAPORE

5 This Vans point-of-purchase in-store placard had to appeal to a teenage market audience and to look different from advertising, according to designer Wade Koniakowsky. "It had to be fun, kind of goofy and somehow convey 'lampin,' which is the name of the shoe style. It comes from hanging out under a lamppost, chillin', kicking back." Koniakowsky wanted to create an experimental treatment in the artwork, which reflected grunge music and dress. Designing on his computer, he worked with Futura bold and the image and came up with a rough layout. He then further experimented with the type and visual treatment on a color photocopier working in red and black until he captured a "distressed" or "grunge" type look. Koniakowsky points out that getting this into production with mechanicals and overlays while keeping the edginess was difficult, but the final result worked and was liked by the client.

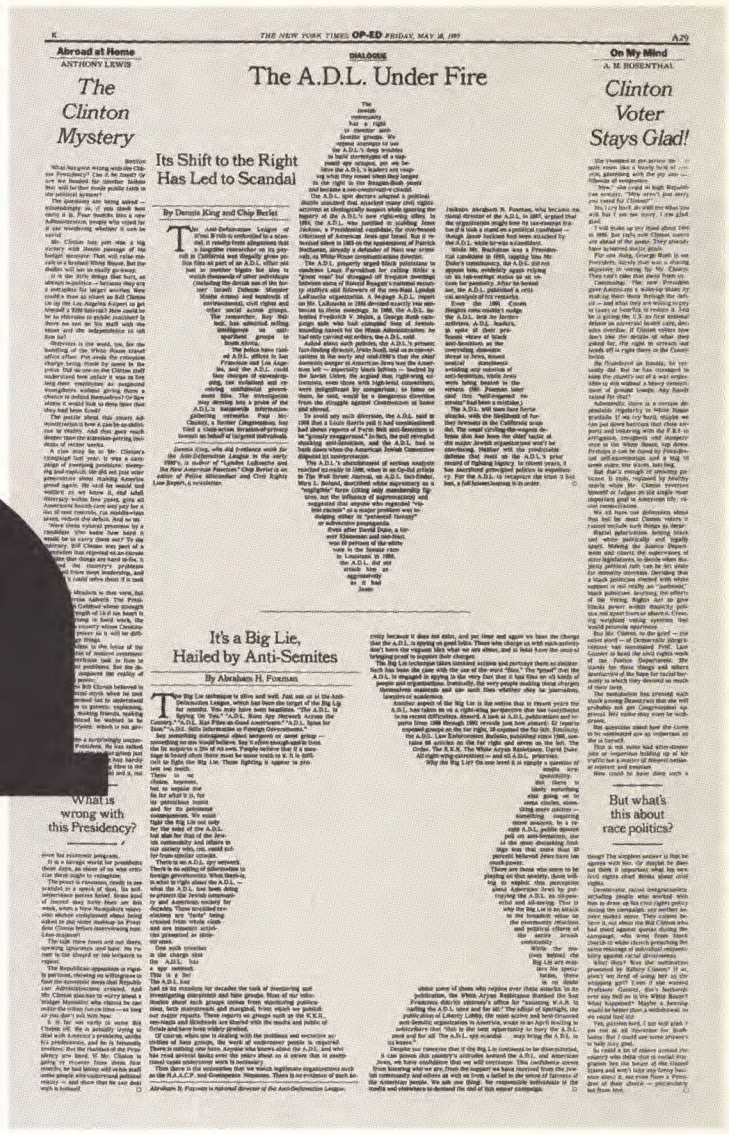


5

ENTRY: LAMPIN'
COMPANY: DGWB ADVERTISING
CITY: IRVINE, CALIFORNIA
CATEGORY: POSTER
DESIGNER: WADE KONIAKOWSKY
PRINCIPAL TYPE: DISTRESSED FUTURA BOLD
CLIENT: VANS

7

ENTRY: "THE A.D.L. UNDER FIRE"
COMPANY: MIRKO ILIĆ
CITY: NEW YORK, NEW YORK
CATEGORY: NEWSPAPER PAGE
DESIGNER: MIRKO ILIĆ
PRINCIPAL TYPE: FRANKLIN GOTHIC, BOOKMAN LUDLOW AND IMPERIAL
CLIENT: *The New York Times*



K THE NEW YORK TIMES **OP-ED** FRIDAY, MAY 18, 1979 A29

Abroad at Home
ANTHONY LEWIS

The Clinton Mystery

Section

DIALOGUE

The A.D.L. Under Fire

The Jewish community has a right to monitor anti-Semitic groups. We oppose attempts to use the A.D.L.'s long struggles to build stereotypes of a supposedly sinister Jewish power and become a neo-conservative cliché.

Its Shift to the Right Has Led to Scandal

By Dennis King and Chip Berlet

On My Mind
A. M. ROSENTHAL

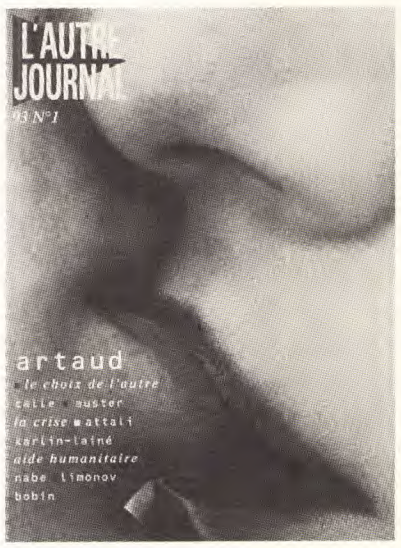
Clinton Voter Stays Glad!

What's wrong with this Presidency?

It's a Big Lie, Hailed by Anti-Semites

By Abraham H. Foxman

But what's this about race politics?



8

For the monthly *L'Autre Journal*, a cultural, political, literary and art publication sold on the newsstands in Europe, Mexican art director and designer Michel Mallard wanted to have the quality of a book rather than a throwaway publication. Mallard says, "To achieve an enticing design we explored innovative typographical possibilities corresponding with the content of the articles. We kept the layouts strong but sober; we didn't want the design to kill our texts." Mallard used OCR-B typeface for titles and pullout quotes which gave the magazine its identity. For body text, he used Times. The magazine was designed on two Quadra 700 Macintoshes using QuarkXPress, Aldus Freehand, Adobe Photoshop, Adobe Illustrator and Fractal Design's Painter.

une société à la
dérive
Douze ans après l'arrivée de la gauche au pouvoir, sommes-nous encore capables de retrouver une raison politique et de donner un sens à notre société ?
L'analyse de Cornélius Castoriadis.

8

ENTRY: *L'Autre Journal*
COMPANY: MICHEL MALLARD/PARIS
CITY: PARIS, FRANCE
CATEGORY: MAGAZINE
DESIGNER: MICHEL MALLARD
PRINCIPAL TYPE: OCR-B AND TIMES
CLIENT: *L'Autre Journal*

6

Gordon Tan relates that the concept for creating Chinese typefaces inspired by and cut from English fonts was to build a bridge between East and West. As typographers in the English language for 10 years, he and his colleagues at The Fotosetter in Singapore used their favorite typefaces (Tan's son is named Gill Sans) and developed a range of "visually exciting" Chinese faces. Tan explains the process: "Technically, we divided the Chinese characters into various sections and strokes. We then set off to create the common strokes in a particular typestyle. Then for a specific character, we would piece the various parts together to form it—an alphabetical jigsaw puzzle." The strokes are created using Adobe Illustrator on the Mac and are stored on optical disks. For complicated strokes, however, the character is hand-drawn before being scanned into the computer. Tan feels that these "new wave" Chinese typefaces have created a revolution in type and a new interest in the Chinese language.

嵌进作品
突出创意
锦上添花

7

For a *New York Times* OpEd page featuring two views of the Jewish Anti-Defamation League, art director Mirko Ilić read both texts and realized that they were a confrontation between an insider and an outsider. "There were two opposite opinions, a tricky situation. I wanted to avoid stereotypes, but I wanted to graphically show this contrast of opinions." His typographic solution using type illustratively through the shape of the Star of David caused a logistical struggle over how it would be produced. Type, he explains, is the province of the newspaper's editors and typesetters. But Ilić convinced the editor of the appropriateness of this treatment, so the usual six-column grid was altered. Ilić first sketched his idea on tissue paper and then created it in QuarkXPress. For the final typesetting, he had to turn it over to the design team at the *Times* since the newspaper has its own style for kerning and leading. Ilić says he was inspired by type shown in the shape of a blimp featured in a 1992 issue of *U&lc*. The blimp image, part of a designer's collection of printed ephemera, originally appeared on the *Times'* OpEd page on September 11, 1979.

HEADLINE: ITC CHELTENHAM CONDENSED BOOK INTRO/BYLINE/NUMERALS/CAPTIONS: ITC CHARTER REGULAR, ITALIC, BOLD TRIANGLES: ITC ZAPF DINGBATS TEXT: ITC FRANKLIN GOTHIC DEMI CONDENSED, ITALIC

File Edit View Label Special

by Steven Heller

wanted: (digital) de

Just when it seemed that graphic design was recognized as a respectable profession, the wind of progress blew us back into the cultural shadows. For the past decade it appeared that popular interest in graphics and especially in fonts, which elevated the likes of Neville Brody, David Carson and Rudy VanderLans from being mere practitioners into veritable media gurus, signaled a new era for the graphic designer as a "cultural force." But like Comet Kohoutek, the velocity of graphic design's forward thrust has been severely thwarted by gravitational pulls toward the real world. Digital technology promised a new awareness of, indeed role for, graphic design. But in light of critical advances in multimedia the new age has become a period of uncertainty.

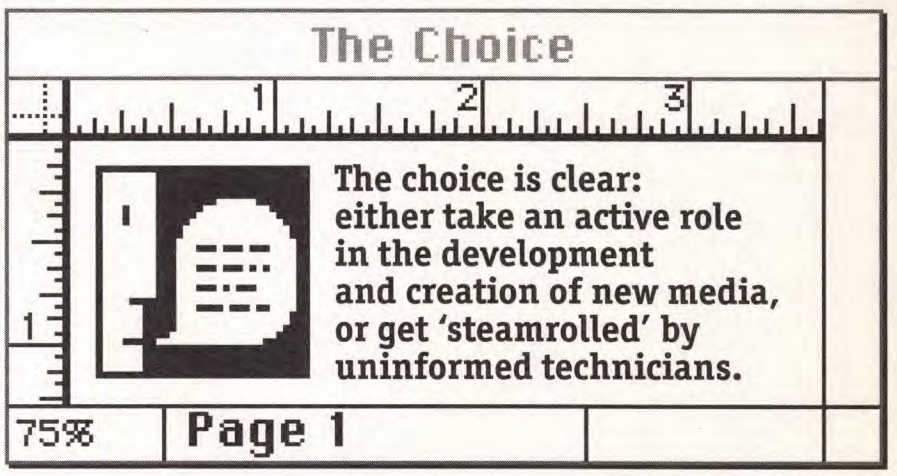
What is the designer's role in a world of new media where conventional graphics are only part of a larger equation that includes sound, motion, animation and live action? Do designers have the ability to bring more to this medium than their tried and true organizational skills and esthetic talents? Despite claims to the contrary, our profession has always been a service. We do not develop ideas from scratch; we are, for the most part, hired by others who have ideas that require the kind of finessing we do so well. When we do create for ourselves it's often self-referential projects like paper company promotions. While there are a few entrepreneurs in our midst making non-graphic design products like clothes, watches and furniture, most of us have been content to adhere to the traditional practice of client-want/designer-do.

New Transitions, New Roles

But the times they are a-changin'; technology is advancin'; and media is expandin' into realms where graphic designers are needed, but also required to change their traditional methods to be leaders rather than mere providers. "In a world where information plus technology equals power, those who control the editing room run the show," asserts writer Hugh Gallagher in *Wired* (August, 1994) referring to new trends in online music that seem destined by virtue of the digital marriage of sight and sound to include graphic design. That music is linked to both information and technology is but smoke spewing from a multimedia volcano whose lava flow could leave the graphic design profession as ossified as Pompeii if we're not careful or capable. The editing room of which Gallagher speaks is the key to the future of our profession because it suggests a more actively creative, if not entrepreneurial, role in the business of creation.

This is no forecast of gloom or doom—there will always be a need for identities, packages, promotions, advertisements and yes, even books, and many of us are more equipped to deal with these kinds of projects. However, graphic designers are facing a transition similar to one which happened in the advertising field two decades ago when the best and brightest "creatives" switched their focus from print to television, leaving the remaining print designers on the low end of the totem pole. As multimedia (CD-ROM, interactive television, and online services) begins to supplement, if not aggressively compete, with print, those graphic designers who pursue the new will reap the benefits and become integral, rather than vestigial, to the future of communications. Or as Gregory Rawlins, a computer science professor, told a group of university press publishers in an address recently, "If you're not part of the steamroller, you're part of the road."

This is not theoretical. Now certain software programs enable users to create ambitious multimedia projects. With Macromedia Director and QuickTime animation programs, and (to a lesser extent) Adobe's Acrobat, anyone can create multileveled and multisensory presentations almost as easily as creating Quark documents. Adding motion and sound to otherwise static design



HEADLINE/INTRO/CALLOUTS/SUBHEADS: ITC OFFICINA SERIF BOLD TEXT: ITC OFFICINA SERIF BOOK, BOOK ITALIC

sign-ers

is the first step in breaking out of conventional design servitude. The next step is rendering *ideas*. Already some primitive, independent CD-ROM "magazines" are being produced this way, including *BLAM!*, which purports to be cutting edge but is really just a multimedia analog to print. In England, however, where graphics-based CD-ROMs are more advanced, various magazines have begun to publish CD-ROM versions or samplers that attempt to redefine the relationship of print to the ethernet. While in the United States most design schools have been reluctant to push design students toward multimedia, England's Royal College of Art, for example, aggressively encourages student research and development with the goal of integrating budding designers into the new media. Much of this early activity is the digital equivalent to the common designer slide show (with the addition of audio), but more ambitious approaches are being tackled on the level of the singer and composer Peter Gabriel's *XPlora 1: Peter Gabriel's Secret World,* a pyrotechnic CD-ROM hybrid that borrows video techniques which combine music, voice, animation, live action and text for a truly sensory-layered experience.

Designing the Future

The reason for a certain timidity among designers here is the paradox that relatively few who regularly work on Macs have CD-ROM players or subscribe to online services. But ignorance is not bliss; for anyone who doubts the viability, indeed future ubiquity of this new mass media, you don't have to surf the pages of *Wired*, but simply turn to *Entertainment Weekly's* "Multimedia" section to find a bestseller list that includes scores of "new media" products. Such games and adult- and child-oriented "electronic books," as Broderbund's "Living Book," *Grandma and Me,* or Microsoft's *H.R. Haldeman Diaries* which, though digitally sophisticated, are not exceptionally designed for they rely on a variety of digital clichés. This underscores the need for good designers after an initial developmental period of what amounts to default design. The field is truly hungry for an infusion of new talent to develop effective interfaces and the graphic, textual, and other navigational components of multimedia. It is, therefore, incumbent on designers to take an active role lest we lose out to the non-designer who is already entrenched in, and making uninformed visual decisions for multimedia. Nevertheless, designing interfaces is merely the first step toward integrating oneself in the entire multimedia experience.

Design for multimedia is not like designing a traditional book or magazine. First, the time-honored convention of starting on page one and ending on page 200 is unnecessary. Second, integrating moving pictures and sound is not usually a factor in graphic design. Hence, the challenge that faces graphic designers today, which is probably the same that affected commercial artists since the early days of graphic design, is how to adapt the tenets of typography and composition to new formats and new ways of seeing and reading. To work in this medium, graphic designers needn't, however, ignore all they learned in Design 101—in fact, a high level of traditional design expertise is imperative—but the actual rendering of typography, illustration, and layout must be reassessed to fully exploit the remarkable kinetic as well as interactive possibilities of the medium, including the potential of touching different screen icons for supplemental information. This does not mean a radical or revolutionary approach is coming soon, or is even necessary to accomplish the goals, but the conventional wisdom of design that fills scores of design handbooks will no longer be appropriate.

The field is truly hungry for an infusion of new talent to develop effective interfaces and the graphic, textual and other navigational components of multimedia.

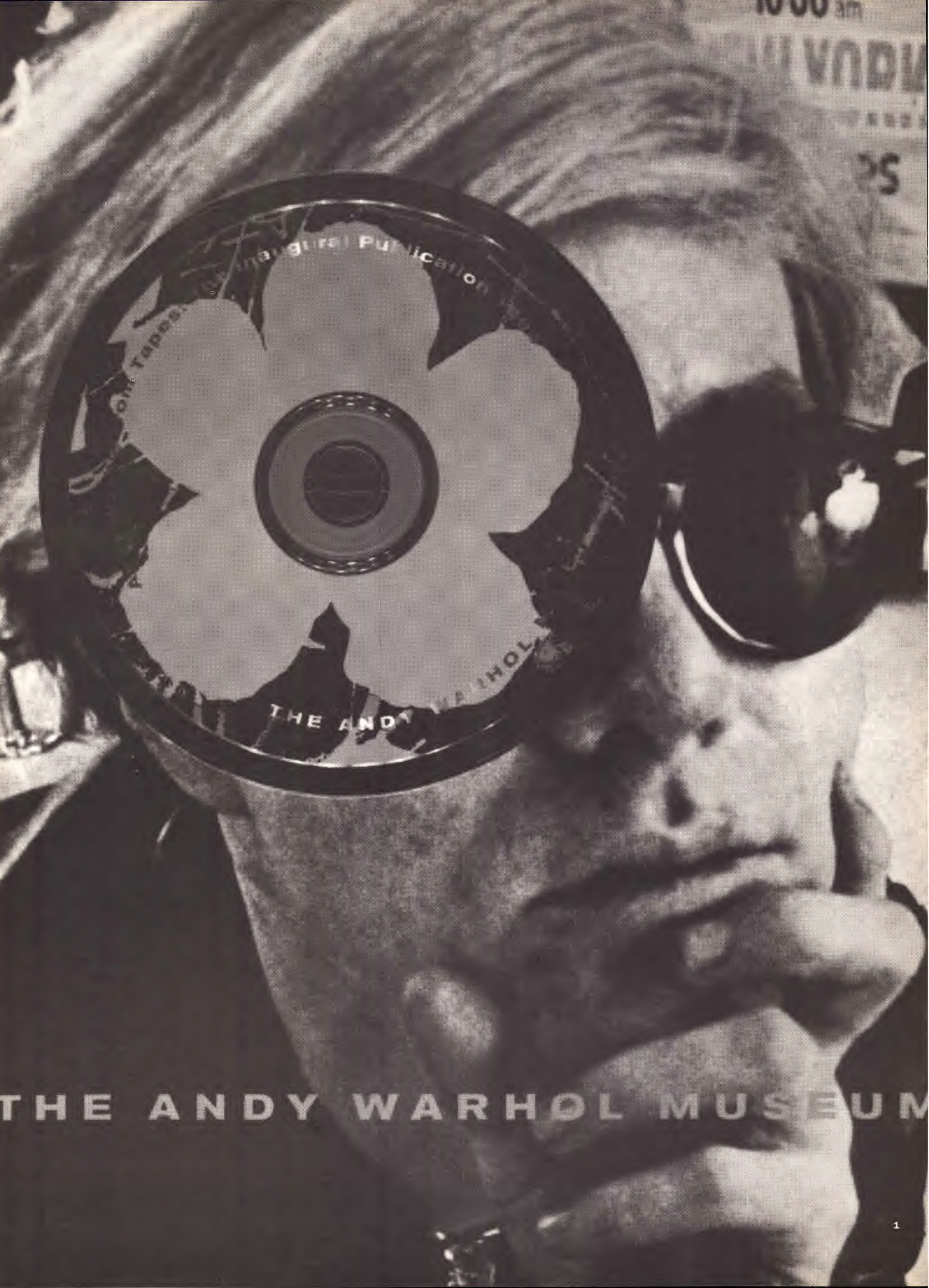
Charting a New Course

April Greiman, one of graphic design's early digital pioneers in print and video, proffered new, expressive visual pathways that influenced many, if only stylistically. But during the past decade experimental design has tiptoed around the inevitability of a media evolution through layered typography that merely symbolized an interplay between print and on-screen media. Digital computer technology, notably Photoshop, has allowed designers to make forms seem to appear kinetic, even if they are not. Most of these experimental ideas have surfaced on paper, and so while inspiring fashionable changes in graphic style, these approaches have not worked effectively in a real multimedia environment. A case in point is the 1993 student work at CalArts collected in *Fast Forward*, an ambitious print catalog and floppy disk that explores animation possibilities of the "new typography" but does not offer viable alternatives to existing on-screen clichés. In fact, typography is but a small part of the puzzle. Print design is to multimedia what checkers is to chess. The forethought required in charting a design course for the new media will invariably be multileveled. Multimedia involves non-linear progression; back and forth, sideways, as well as under and over navigational pathways, which can be so complex that accessible graphics are essential to comprehension.

Like print design, this is a highly collaborative medium. Nevertheless the collaborations are much more intense and stratified. The intuitive language of design could very well be at odds with the counterintuitive language of technicians, or as Sara Lyall wrote in a recent article on multimedia books in the *New York Times Book Review*, it's "like mixing milk with grapefruit juice." While there are print analogies to the multimedia producer, director and editor, the separation of expertise is more profound and could potentially diminish the graphic designer's role if he or she does not understand the entire process. So with all that the graphic designer must know to master multimedia, in the end developing ideas is the answer to maintaining creative integrity.

Not all who enter this field will become "superstars," like Robyn and Rand Miller, who conceived, rendered, and designed *Myst*, the most talked about CD-ROM interactive game on the market today, or will have the wherewithal to totally produce, direct, and design the next generation of CDs. But the field is wide open. And the more responsibility the designer takes on in addition to being an organizer or esthete the quicker he or she will emerge from being a service provider to a creator. As the future of graphic design and the graphic designer as a "cultural force" is cast in doubt, the sure way to insure professional and personal viability is to create and produce ideas that are perfectly designed for new media.

Steven Heller, the co-author of **Jackets Required: An Illustrated History of the American Book Jacket 1920-50** *(Chronicle Books, 1995), is currently writing, with Jessica Helfand,* **Interfaces: Design for the Screen** *(PBC International, Fall 1995).*


Inaugural Publication
THE ANDY WARHOL MUSEUM

like the artist himself, the graphic identity program for the andy warhol museum is both simple and deceptively complex

by joyce rutter kaye

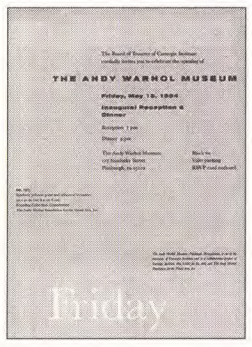
2

andy warhol was a multimedia artist in the truest and broadest sense. During the course of his 40-year career, he was a graphic designer, illustrator, photographer, painter, sculptor, filmmaker, publisher and rock impresario. He blended these disciplines together and collaborated on works with other artists, creating experiences and environments which bordered on sensory overload. Above all, Warhol himself created an extraordinary spectacle each time he dropped in on a scene wearing his trademark platinum wig and deadpan expression.

Warhol's world can be experienced at the newly-opened Andy Warhol Museum in Pittsburgh, an enormous institution displaying more than 500 works of art (from a permanent collection of 3000) ranging from his early-career commercial illustrations to whole-room installations, such as his 1978 *Shadows* silkscreen series. The museum also houses a movie theater, cafe, bookstore and an Archives Study Center containing 600 of Warhol's *Time Capsules*—a series of cardboard boxes containing objects and ephemera collected over a 20-year period. Occupying 88,000 square feet of riverside warehouse space on the city's North Side, the museum is larger than New York's Whitney Museum and may be the most comprehensive single-artist museum in the world.

andy's three lives

Given the scope of Warhol's interdisciplinary oeuvre, reflecting that appropriately in a graphic identity program for the museum was daunting at best, according to Bruce Mau, the Toronto-based graphic designer assigned to the task in 1989. Mau, who heads up his own studio and has created many projects for arts organizations, architects and fine artists, felt the identity had to reflect different facets of the enigmatic Pop artist: "Three different conditions had to be mixed," he explains. "High modernism—because Warhol, as an artist, was the pinnacle of high modernism. High fashion—because he lived a glamorous life. High art—because he lived in that world."



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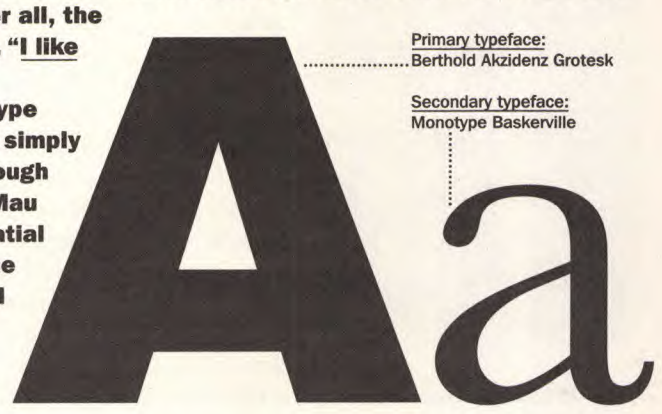
The restoration of the building itself, under the direction of New York's Richard Gluckman Architects, was already reflecting that approach. The exterior of the 1912 Frick & Lindsay building is a frothy Beaux Arts confection while the interior recalls its heritage as a warehouse with vast, open spaces and concrete and stainless steel surfaces. Mau began the identity project by taking a closer look at the products of Warhol's graphic design career. Before Warhol was embraced by the art world in the early 60s, he was a successful graphic designer and illustrator for 12 years; his series of shoe advertisements for I. Miller earned him accolades from the AIGA and The Art Directors Club. Warhol also contributed illustrations to the first issue of *I.D.* magazine, where ironically Mau recently served as creative director. Initially, Mau studied the stationery Warhol created for his businesses, such as The Factory. These were characterized by a no-nonsense, industrial, 1950s style, possessing what Mau calls an "elegant toughness." What Mau wanted to achieve in his design was "a style which was not like him, but had a resonance of him."

the identity: rigid, flexible, strong

Mau created the Andy Warhol Museum wordmark using a bold weight of a sans serif typeface called Akzidenz Grotesk, designed in 1898 by the Berthold foundry in Germany. The logo is solid, airily spaced, and neutral but strong. The secondary typeface is Monotype Baskerville, whose simple elegance balances the primary typeface's stark presence. Mau explains his design in a statement he issued within the standards manual for the museum: "The visual identity...is rigid enough to ensure coherence, clarity and presence in every facet of the museum's interaction with the public; it is flexible enough to accommodate the museum's growth and evolution over time. This is a manual for a living visual identity—one, which, like the museum itself, will be shaped by time and the people who use it." In other words, said Mau during a recent interview, it's generic. And that would have suited Warhol fine. After all, the artist did once confess, "I like boring things."



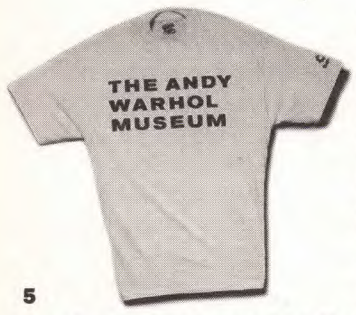
Finding the right type style, however, was not simply a matter of flipping through type specimen books. Mau is fascinated by the spatial relationship between the surface of the page and the eye of the reader, and the resonance created there. When designing for *I.D.*, for example, he was less interested in laying the text side by side with a graphic image than in creating an integrated whole, taking into account the white space. "There's an infinite space, and an endless potential," he says. "I am interested in working with the space *between* the text and the image." To Mau, typography is "the ultimate conventional practice," making it the

4

1 THE INAUGURAL CATALOG FOR THE MUSEUM, BY BETHANY JOHNS DESIGN, NEW YORK, INCLUDES A COMPACT DISK OF THE ARTIST'S CONVERSATIONS. **2** BRUCE MAU'S STANDARDS MANUAL USES A GRID (SHOWN HERE) TO DEMONSTRATE THE MINIMUM AMOUNT OF SPACE TO BE PERMITTED AROUND THE MUSEUM'S WORDMARK. **3** INVITATIONS TO THE MUSEUM'S GRAND OPENING IN MAY, DESIGNED BY RICK LANDESBERG, INCLUDED PRINTS OF WARHOL'S PORTRAIT OF LIZ TAYLOR. **4** THE MUSEUM'S WORDMARK IS SET IN BERTHOLD AKZIDENZ GROTESK.

"business art is the step that comes after art. i started as a commercial artist, and i want to finish as a business artist. after i did the thing called 'art' or whatever it's called, i went into business art. i wanted to be an art businessman or business artist."

—andy warhol



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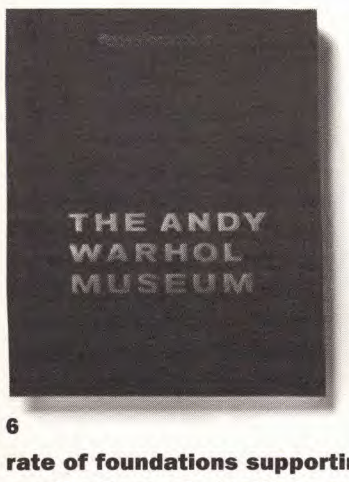
ultimate jumping-off point for experimentation. His identity program for the Dutch architectural society, NAi (Nederlands Architectuurinstituut) in Rotterdam, incorporates a logo whose image has been projected onto a surface. And for the Frank Gehry-designed Walt Disney Concert Hall, scheduled to open in 1996 in Los Angeles, Mau paid tribute to the Disney heritage by designing a proprietary typeface using an animation program on the computer which randomly selects bits and pieces from various fonts to form a new typeface family.

Once the Warhol Museum identity program was established, Mau's work was incorporated into stationery, forms, mailing labels, business cards and the signage in the museum, with a black and white color scheme. Mau also created a grey-on-black press kit, which opens up to reveal an arresting blue-tinted image of Warhol's *Silver Clouds*, an interactive installation of pillow-shaped mylar balloons. Mau also created a 28-page project book for the press and fundraisers, which features a cover with an image of the building printed on metallic purple paper.



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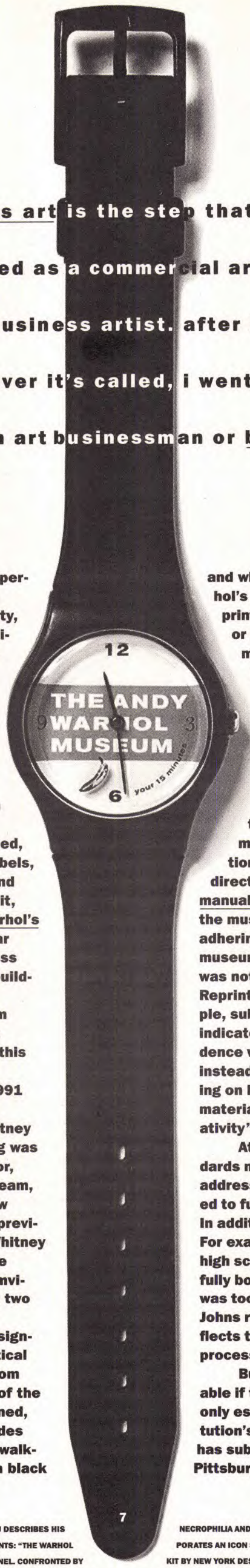
Shortly before the museum opened, founding director Mark Francis, who had hired Mau for this project (and also for work on the catalog and signs for the 1991 Carnegie International exhibit), was named curator. Former Whitney Museum director Tom Armstrong was appointed to the post of director, and brought in his own design team, headed by Bethany Johns, a New York graphic designer who had previously completed work for the Whitney as well as the Dia Center for the Arts. (The Dia is one of the triumvirate of foundations supporting the Warhol Museum; the other two are the Carnegie Institute and the Warhol Foundation for the Visual Arts.) Johns was given both the lofty assignment of designing the museum's inaugural catalog as well as the more practical role of overseeing any subsequent graphic design projects from the museum—a role she describes as being the "custodian" of the museum's graphic identity. One year before the museum opened, Johns set to work creating the 208-page catalog, which includes a comprehensive overview of the artist's life and work, and a walk-through of the six floors of the museum. The cover features a black and white photograph of Warhol, inset with a compact disk of Warhol's conversations and silk-screened to resemble his 1967 *Flower* prints. Johns' tiny Chelsea-based studio also coordinated and/or designed various printed projects required for the opening months, such as press passes, opening weekend invitations, posters and buttons. She also designed a special watch which features the museum name and a second hand crafted from Warhol's trademark silk-screened banana, an image which appeared on an album cover for The Velvet Underground.



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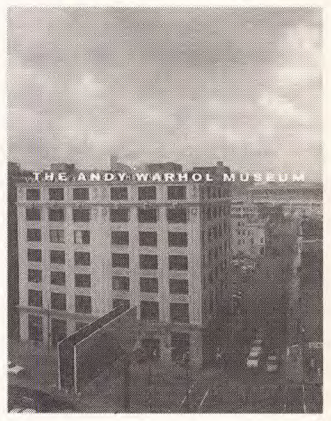
Since the museum's opening, Johns has assumed the role of the museum's design consultant, as well as logistical overlord, guiding various museum departments through the details required to publish materials and helping them maintain visual continuity. Because there is no central publications office, or a publications director to enforce Mau's standards manual, Johns is attempting to educate the museum about the importance of adhering to its specifications. In the museum's opening months, the manual was not always applied appropriately. Reprints of business cards, for example, substituted Caslon instead of the indicated Baskerville, and correspondence would incorporate Helvetica instead of Courier. Johns is now working on IBM templates to standardize materials and take the random "creativity" from the museum's printed efforts.



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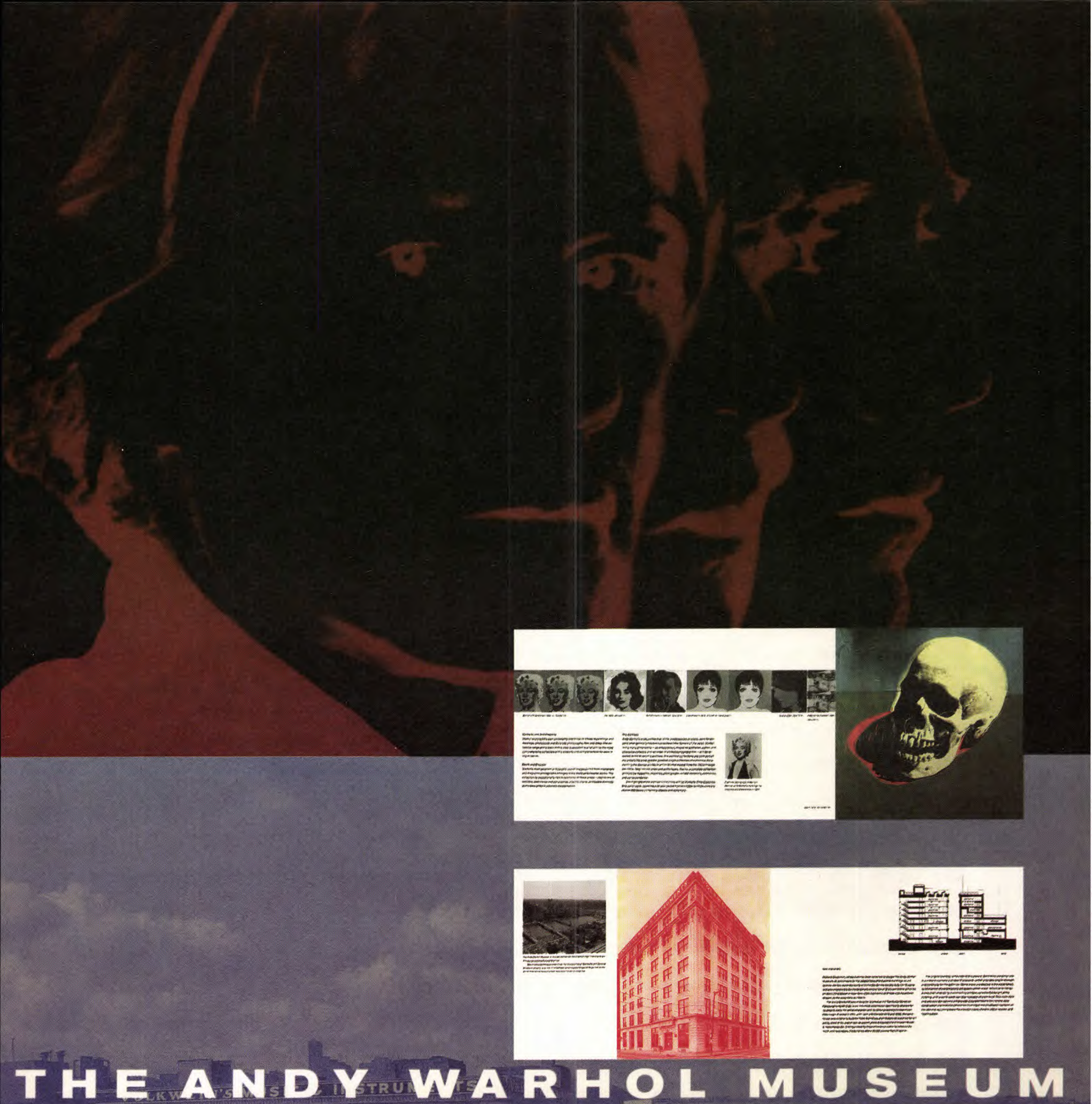
At the same time, Johns has had to correct lapses in the standards manual itself. Mau's original manual, for example, did not address the tracking for blocks of text, so she and a colleague needed to fudge a manipulated version of Baskerville which would work. In addition, she has worked to fine-tune projects designed in-house. For example, a newsletter created by the education department for high school teachers in the Pittsburgh area, while designed to playfully borrow the style of Warhol's original *Interview* magazine format, was too visually arcane to reach the market for which it was intended. Johns redesigned it as a tabloid, in a clean, concise style which reflects the museum itself. She compares the project-to-project design process to a tennis match: "Things just keep flying at you."

But Johns is ready at the net. "It makes the viewer uncomfortable if there's no continuity," she says. She is working hard to not only establish continuity, but to convince the museum that the institution's publications are its lifeblood now that the inaugural hubbub has subsided. "After all," she says, "It's not just the people of Pittsburgh who are watching."

5 T-SHIRTS FOR THE MUSEUM INCORPORATE THE WORDMARK DESIGNED BY BRUCE MAU DESIGN, TORONTO. MAU DESCRIBES HIS APPROACH TO THE VISUAL IDENTITY FOR THE MUSEUM IN A PROMOTIONAL BOOK HE SENDS TO PROSPECTIVE CLIENTS: "THE WARHOL IDENTITY EXISTS IN THE TERRITORY BETWEEN HIGH MODERNISM AND HIGH FASHION, BETWEEN BAUHAUS AND CHANEL. CONFRONTED BY THE GHOST OF AN ARTIST WITH AN EXTRAORDINARY RANGE OF MEDIA, PRODUCTION AND SIGNATURE STYLES, THE PROJECT IS AN EXERCISE IN NECROPHILIA AND EXTRAPOLATION." **6** A SHOPPING BAG CREATED FOR THE MUSEUM STORE. **7** BETHANY JOHNS' WATCH DESIGN INCORPORATES AN ICON SYNONYMOUS WITH THE ARTIST–A SILK-SCREENED BANANA–AND THE PHRASE, "YOUR FIFTEEN MINUTES." **8** A PRESS KIT BY NEW YORK DESIGNER HESTER GREEN SHOWS THE EXTERIOR OF THE MUSEUM BUILDING SITUATED ON SANDUSKY STREET ON PITTSBURGH'S NORTH SIDE. **9** IMAGES FROM BRUCE MAU'S PROJECT BOOK, CREATED TO PROMOTE THE MUSEUM PRIOR TO THE OPENING IN MAY, 1994.



THE ANDY WARHOL MUSEUM

HOT CD-I

Digizines Launch the Publishing Scene on Screen—If last year's buzzwords in the multimedia publishing world were electronic books, this year's catchphrase will surely be digital magazines. Now, along with books on CD-ROM, games on CD-ROM and infotainment on CD-ROM, there are magazines on CD-ROM. Why substitute a familiar, inexpensive, portable and visually tangible media for nondescript silver discs? Why not? New digital magazines are freed from the conventions of the printed page. These are magazines where images expand into video, illustrations transform into animation, and typography leaps into motion. Even advertising is now seen and sold in terms of megabytes of space and levels of screens.

Digital magazines produced by non-traditional publishers are materializing faster than you can stop the press. The larger publishing empires are scheming to take advantage of the new formats, while software companies have already become publishers and distributors, using the disks to promote their other wares. But the new medium is really being defined by a handful of young, independent, techno-literate, culturally plugged-in producers who are marketing the electronic edge to their peers with CD-ROM drives. And their efforts can be bought for only about five cents a megabyte, or ten dollars an issue. Herewith, a screening of a handful of digital magazines (aka "digizines"), on the alternative newsstand.

Nautilus' standard Macintosh interface is straightforward and familiar. The information strip along the bottom of every screen incorporates the equivalent of balloon help, where placing the cursor over an option reveals its functionality. A sense of the whole issue is provided by page numbers marked e.g. "page 1 of 128" as well as by the browser (right) which displays a thumbnail of every page. The browser is a dynamic way to flip through the issue and immediately access any screen.

FIRST, THE FIRST Upon its release in 1990, *Nautilus* was the first magazine launched exclusively on CD-ROM. (Previously *MacWorld* magazine had published a CD-ROM magazine, *MacWorld Interactive,* whose prototype sold 10,000 copies in 1988, but folded three years later with only 600 subscribers.) Published by Metatec, a Columbus, Ohio, CD-ROM producer, *Nautilus* is a multimedia service magazine about the multimedia industry, and is stocked with program demos, copyright-free samples of photos, video, music, shareware and all the requisite games. There are no feature articles, only departments, such as Desktop Media, Entertainment, Home and Office, Industry Watch and Computerware. Here you'll find a current directory of available CD-ROMs, Hollywood release previews and historical film clips from the WPA Film Archives.

Nautilus recently passed through magazine adolescence and has been renamed and redesigned. Now called *NautilusCD,* its new design emphasizes linear organization: each screen is a numbered page accessible in a variety of ways. You can navigate either by page number, the table of contents or by using the backtracking system, where a black band on which the previous main screens you've traversed appear as thumbnails. The most unusual feature is the animated browser, which allows you to flip through a QuickTime version of the magazine, then go to a chosen page. *NautilusCD* is so magazine-like, you might expect subscription cards to start fluttering onto your desktop. The design improvements are most evident in the opening screens where titles are now set in Helvetica Black and Meta. However, as you trek into deeper levels of information, the design trails off until you're back in a world of Courier-like screen fonts. *NautilusCD* claims to have 12,000 subscribers worldwide.

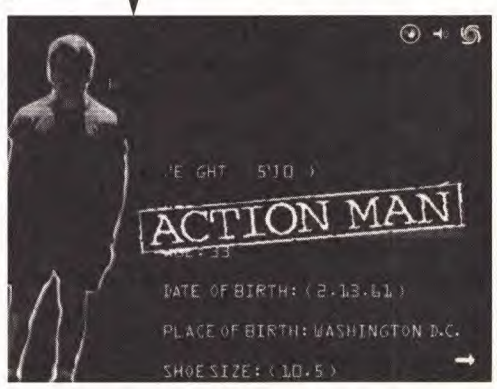
Nautilus

CD-ROM MAGAZINE STARTS

BY RHONDA RUBINSTEIN

This fall, another software company, Medio Multimedia Inc., followed Metatec's lead and introduced *Medio Magazine,* "all the world on a CD-ROM," a monthly PC-based general interest guide crammed with lots of facts but little flair.

Blender's contents screen displays its sections as spheres spinning around a radiating logo. Any moving object can be activated by clicking. Basic navigation is on the upper right, where you may choose Blender for help, or icons for audio levels, Contents or for Panic (to launch a Microsoft Word document when the boss walks by). You are warned against selecting the death trap icon at bottom right, because once you do there's no help out. More safely, choosing Fixtures brings you to the features menu, where the piece on Henry Rollins (right) can be found.



EVERYONE WILL BE FAMOUS FOR 15 MEGABYTES The hype of new media comes from every product being the first something-or-other. *Blender* is the first interactive pop culture monthly on CD-ROM, offering, in their words, "lashings of 'tude." The October '94 premiere is a frappé of MTV, Mortal Kombat and *Rolling Stone.* An oversaturated color scheme and complex layered design contrast with the simple editorial structure based on departments named after suburban household appliances. The Icebox has front-of-book departments; the Fixtures are the features, videotaped by editor Regina Joseph and freelance writers-cum-filmmakers, and the Microwave has the back-of-book reviews. This issue includes an interview with singer/producer/poet Henry Rollins, a digital art gallery showcasing Chalke Davis' photographs and an interactive comic strip called "Refrigerator Johnny."

Blender

Here you can read the reviews of the latest Teenage Fanclub release

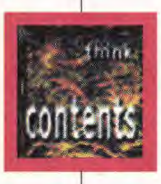
without having to take the writer's word for it: you too get to hear the song and watch the video and–surprise–eventually buy the album. In these early days of multimedia editorial, promotional videos are the most available sources, so the distinction between editorial and advertising is rather blurry. *Blender*'s interactive advertising first appears in the new favored ad position–after the contents screen and before you've figured out how to avoid it. Backed by Britain's Dennis Publishing and produced in New York, the magazine is even offering to create the spots for its advertisers as a special service.

Designer Jason Pearson and programmer David Cherry determined that, contrary to print conventions, legibility on screen is generally achieved with brighter colors on darker backgrounds, type with thicker serifs, and text kept to one paragraph per screen. Typefaces from the experimental type foundry [T-26], such as Flexure and Bubbalove, provide much of *Blender*'s graphic identity. These eclectic, random fonts seem truer to form for a screen-oriented youth magazine than traditional faces. And way cooler.

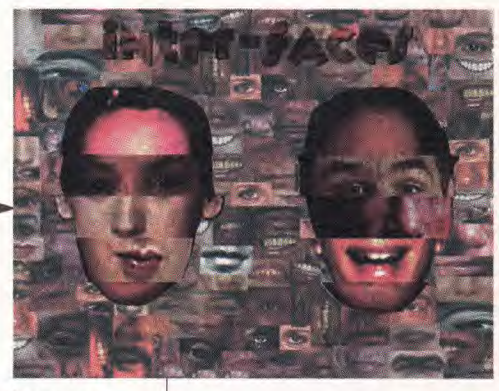
Just Think

HOW TO BE PC ON A MAC *Just Think,* the self-described political/cultural quarterly for the digital generation was launched in March, 1994 by Saul Aaron Singer, Megan Wheeler and Shawn McKee. *Just Think* deconstructs current affairs and electronic culture with a sardonic multimedia point of view. Cryptically calling itself "[an interactive]," the politically correct magazine provides intrusive interactive advertising, pseudo-interactive fiction and interactive sexual innuendoes.

Just Think successfully experiments with a variety of visual media. In a story on the New Orleans mayoral race from the second issue, clips of a TV debate demonstrate the impossibility of an issue-oriented discussion between candidates. Detailed maps and diagrams dramatize a story on the potential of U.S. intervention in North Korea. J.D. Crowe's *The Witch's Kitchen* combines animated black and white illustrations with an equally dark narrated fable. And a horizontally-scrolling centerfold is an animated cartoon of David Duke, Louis Farrakhan and Marge Schott, who are all held captive until they find a solution to racism. The result: all three characters self-implode. Though not yet fully realized, the expansion of editorial cartoons into animation is a natural progression for digizines.



Feature design is tailored to the individual content of the articles which are graphically unrelated except for their utilitarian Officina body copy. *Just Think*'s big navigational idea is a small cube (called "Quebe") in the corner which flips to allow you to go forward, backward, access the contents, get help or quit. The dynamic Quebe is context-sensitive–it anticipates your next decision by constantly presenting the most appropriate choice. And after a selection is made, the Quebe zooms off to the side in a happy, zippy maneuver.

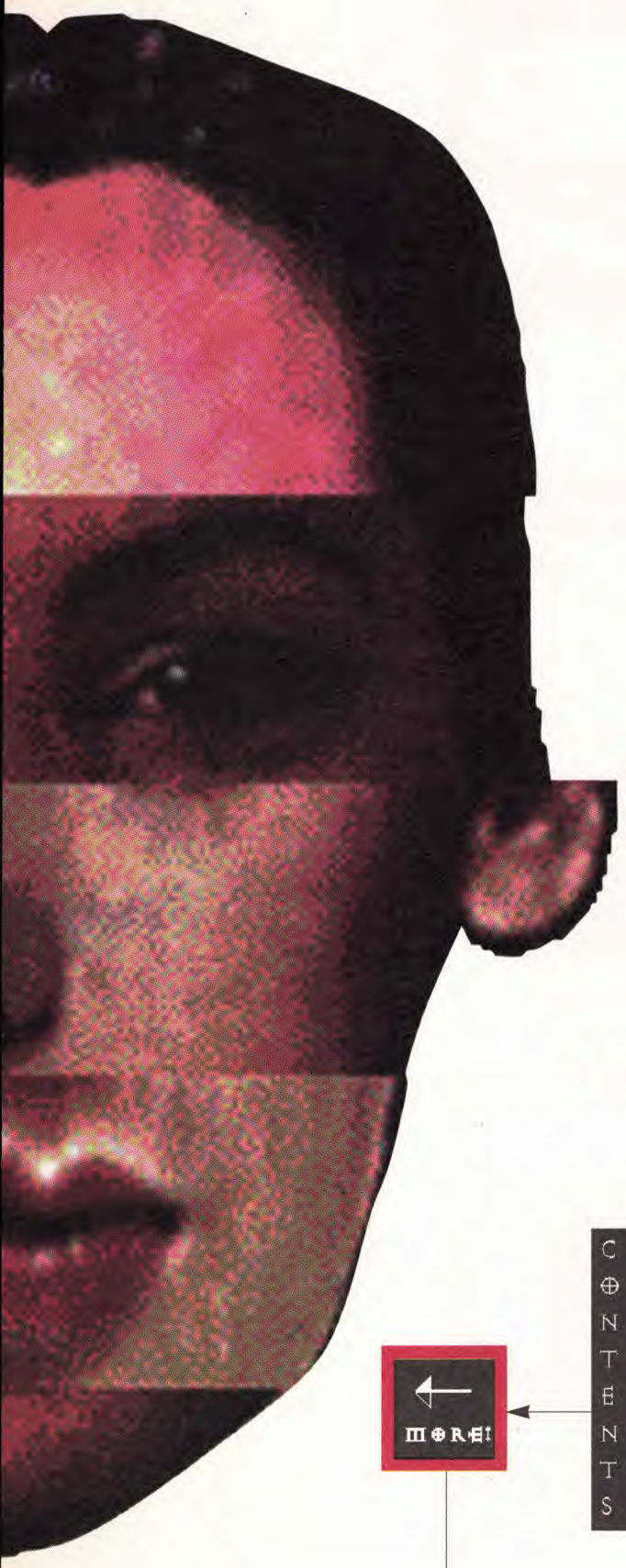


One of *Just Think's* more playful asides is in the Interactivities section. Called Inter-faces, the screen is an electronic version of the popular children's mix-and-mismatch strips, where you create new faces by assembling the eyes, mouth, chin, etc., from people of various races, age, and gender. But because the low-resolution facial components don't match up enough to form compelling faces, the magazine's comment, "A blurring of the edges. Can we face it?" makes it more of a public service announcement than a real interactive game.

substance

HEAVY METAL GRAPHICS MEET AMBIENT HOUSE MUSIC You're stuck at Trance Central Station and you can't get out! Notre Dame Cathedral is approaching on a starship. You're surrounded by clouds of smoke and waves of hypnotic music... Welcome to *substance.digizine,* a bizarre, hyperactive drug-free trip through space-age graphics to alternative world views of art, technology and music through the use of conventional PC Windows software.

Substance was produced for $8000 in a San Francisco loft in the so-called Multimedia Gulch by five guys named Alex, Nick, Rob, Mark and Eddie. The first installment, released last summer, includes stories on Trent Raznor of the industrial band Nine Inch Nails, Jim McKay's progressive C-00 Film Company, the development of Ambient House music, morphing technology and, naturally, Generation X. The article "GenHex" opens with a humorous illustration of the view beyond the remote control and footrest to the TV, mimicking the life of channel-surfing GenXers. Choosing a channel turns on the animated intro for that section. The story itself is structured as a hypertext rehashing of *13th Gen*

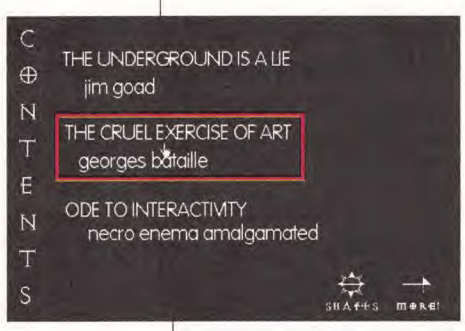


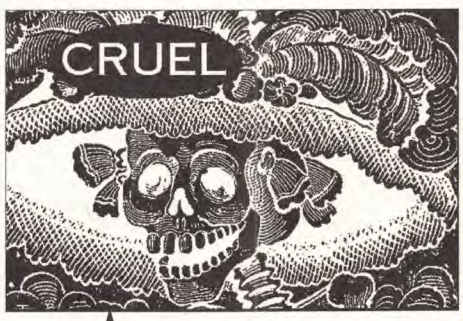
While *Substance's* interface avoids the "this is a button-click here" mentality, it also neglects to make visually evident which elements are active, and thus provides hours of either fun or frustration. Selecting one of the usually unidentified icons (the exception is the GenHex book cover spoof) from the contents screen brings up a miniscreen with an explanation of the story, which itself can then be launched. The interface for each story is unique: in the GenHex story (at right) each number on the remote triggers a chapter's promo spot on TV.

(Vintage, 1993), a book by Neil Howe and Bill Strauss about this beleaguered populace, seasoned with more of its cultural collateral.

Like printed underground 'zines, *substance* is unpredictable. There's no standard format, graphically or organizationally, and sometimes there appears to be no design. There's lots of guesswork, and some counter-intuitiveness—for instance, clicking on what you're watching makes it disappear. The Contents screen is deliberately ambiguous—the three-dimensional word 'content' spins over purple velveteen surrounded by nameless icons. To get to the contents, you click on the Masonic eye in the pyramid, a constant reminder that you're in the cult of creative hackers and digizines.

Probably the first CD-ROM that could be called a digital 'zine was last year's *BLAM!* That particular black and white low-resolution HyperCard adventure could be called many other things, such as punk rock porn for kids, sadomasochistic propaganda, or an adolescent experiment in the application of digital media to Pavlovian behavioral modification—and those are just the words of its own publisher, Necro Enema Amalgamated!





***Blam!*'s minimal quality black and white visuals do not prepare the viewer for its maximal technoblare sound. While *Blam* readily admits that computer interactivity is an oxymoron, this sexually graphic CD-ROM is designed to provoke you to push its buttons by pushing yours first. But this doesn't mean that there's that much navigational interactivity. Here, the text of "The Cruel Exercise of Art" is combined with visuals strobing to a climactic beat which result in an unexpected hyperactive stimulation.**

AND ON MADISON AVENUE... As traditional magazine publishers scramble to stake their claims to the multimedia frontier, new media departments are sprouting up as quickly as they can be staffed. Some have already made forays into the territory with special issues. *Newsweek InterActive* was the pioneer, launching its quarterly CD-ROM in October, 1992 about the environment. Last year, *The Business Week 1000,* a survey of America's "most valuable companies," was produced in CD-ROM format as a search-and-sort database with additional editorial. Innumerable other publications are set for the transition. However, success demands a maximal use of the (sometimes limited) technology, and emphasizing the capabilities of the new medium, not simply reiterating or repurposing the same print material. Incorporating a good interface and graphic design is even more critical to making the information accessible and the experience exciting for viewers. After all, Quit is an option on every screen, until it becomes a command.

What's on the horizon? Movie magazines will explore filmographies and analyze scenes frame-by-frame. Sports magazines will re-interpret replays and reshuffle databases of statistics. Children's magazines will teach kids through interaction and games. "Adult" magazines will become even more inter-personally-active. How-to magazines will show step-by-step cooking, fitness, mechanics or skateboarding. Right now, someone, somewhere is programming 650 megabytes of possibilities. While it's unlikely that magazines on CD-ROM or even online will replace the centuries-old existence of printed pulp products, there's no telling how it will pan out. But it's clear that at the moment, digizines are the new gold rush.

Rhonda Rubinstein is the principal of R Company, an editorial design studio based in New York City.

HEADLINE: ITC LUBALIN GRAPH BOLD, ITC MOTTER CORPUS INTRO: ITC MOTTER CORPUS CONDENSED, ITC LUBALIN GRAPH BOLD DIGIZINE TITLES: ITC MOTTER CORPUS CONDENSED TEXT: ITC CHELTENHAM LIGHT CONDENSED, LIGHT CONDENSED ITALIC
SUBHEADS: ITC LUBALIN GRAPH BOLD CAPTIONS: ITC LUBALIN GRAPH BOLD CONDENSED, BOLD CONDENSED OBLIQUE BYLINE: ITC MOTTER CORPUS

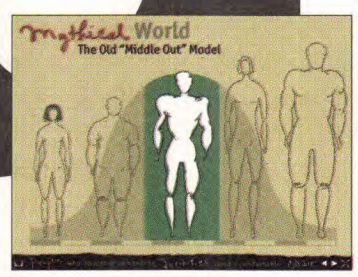
The Navigator

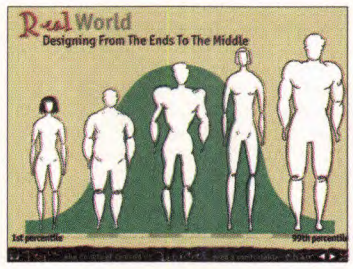
peter hall

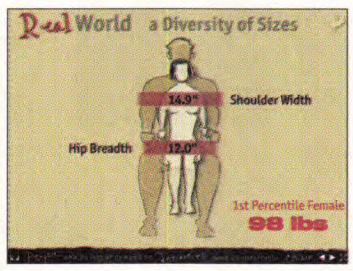
Clement Mok designs an interactive CD sales aid for Herman Miller.

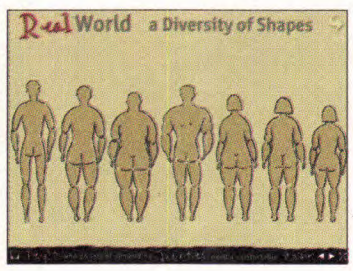
New communications media and technology have always been greeted with skepticism. In 1874, Britain's *Telegrapher* journal argued that Elisha Gray's voice-transmitting telephone had "no direct practical application." Chester Carlson's dry copying machine was deemed to "have no future" in the 1940s by senior executives at the Haloid Company (now better known as the Xerox Corporation). The first Apple Macintosh computer, with its cute looks and simple, icon-based operating system, was dubbed a "yuppie etch-a-sketch" by serious computer types.

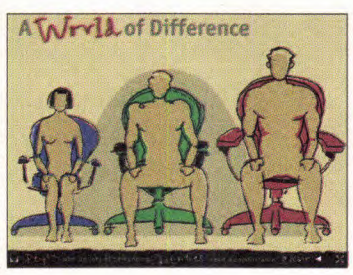
Interactive multimedia has also encountered resistance. CD-ROMs were available as far back as the early 1980s, but only in the last couple of years did we begin to see CD-ROM drives installed in computers. And perhaps for good reason. Beneath all the multimedia hype, the industry is truthfully in its infancy, using technology that doesn't always work consistently. Systems are incompatible, unexpected errors occur, computers crash. People are naturally suspicious. CD-ROMs are more expensive than books, more uncomfortable to read, and so far, have had a tendency to disappoint. Are they really useful for anything other than data storage?







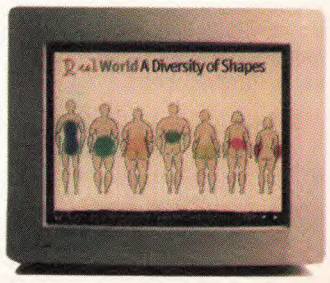




Mok's electronic concept book begins with an explanation: People come in different sizes, so why not build a chair in different sizes?

Such objections must be familiar to Clement Mok, a trained graphic designer who worked for five years as creative director at Apple Computer on the launch of the Macintosh, the company's desktop publishing division and HyperCard, before founding his own firm, Clement Mok designs, in 1988 in San Francisco. From the very start of a project, he combats people's distrust of technology by wielding a pen; at initial presentations to clients, ideas are always put forward on paper. "You must be very focused when pitching a client an idea," he said in a recent interview, "something the technology hasn't yet mastered."

Indeed, when Herman Miller's customer communications chief Stephen Frykholm approached Mok's studio to come up with a plan to promote its new Aeron office chair, still under wraps in the factories, Mok responded with a series of drawings. Here was a product which, in Herman Miller's attempts to redefine the parameters of the classic office chair, had a somewhat "unconventional" appearance, as Mok puts it, that seemed to call for an unconventional treatment. "It looked highly technological," says Mok, "but in fact was extremely comfortable." So rather than use



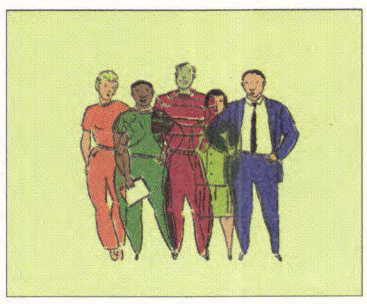
selling

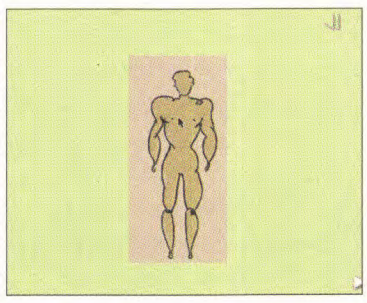
gable

new technology to emphasize the chair's hi-tech esthetic, Mok's designers proposed a multimedia presentation that communicated the chair's comfort, adaptability and "humanistic" qualities. They would produce an electronic concept book, but base its content on the "charming" illustrations set out in an existing presentation sketchbook by the chair's designers Bill Stumpf and Donald Chadwick, and put it together with a user-friendly "navigable movie," in which the operator could view the new chair, on a color monitor, from any angle imaginable.

But how to make the presentation effective, and justify the expenditure? One of the fundamental failings of CD-ROMs, as many observers have commented, is their inability so far to do much more than put text and pictures on a screen. In contrast, a traditional book offers an excellent random access interface (you can open it on any page), less eye and muscle strain, and the advantage of portability and tactility. Why not use a printed brochure?

Mok's studio acknowledges that part of the failing of CD-ROMs so far is due to a misconception of multimedia design as being an extension of two dimensional graphic design, or—worse still—of computer programming. True enough, both 2D graphics and multimedia are about creating "experiences," on paper or on screen, but there the similarity ends. In one sense, says Mok, creating interactive multimedia is closer to product design,



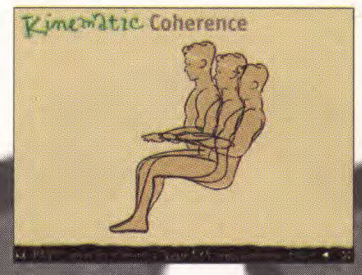


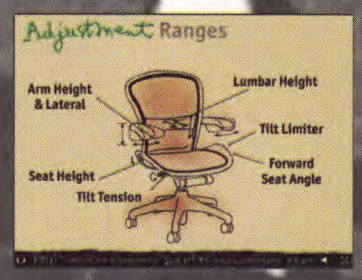
Schumaker's illustrations, based on original design sketches, set a "humanistic" tone to the presentation.

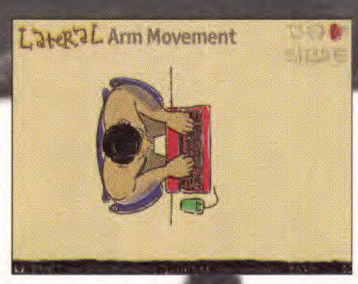
where the way a person physically uses a product is a priority factor in dictating its design. And in another sense it is like film or theater, because it employs sound and motion. "It is also like architecture," he says. "It's about creating new spaces and new environments for people to encounter."

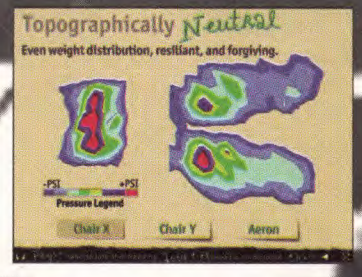
This philosophy, when applied to the Aeron chair interactive presentation, opened up a number of possibilities to the team. It meant that, like a video or film, the presentation could build dramatic tension and (electronic) dry ice around the product before unveiling it. Like a book, using a technique Mok calls "parallel navigation," it would provide "direct access and control over the sequence in which you look at the stuff." Herman Miller representatives would be able to just click on a screen icon, and go to the relevant part of the sequence to illustrate a point without having to pass through a series of menus (or cue up the video). This would eliminate the frustrating waiting time so commonly associated with multimedia presentations. The navigable movie, on the other hand, would work like a CAD rendering program and a hologram combined, providing usefully informative angles on the chair at a click of the mouse, and a novel filmic effect with considerable impact in the fiercely competitive contract furniture industry market. "This creates an experience that's not possible in any other medium," adds Mok.

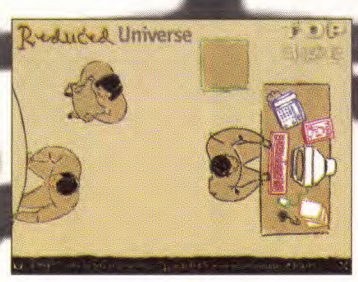
aeron

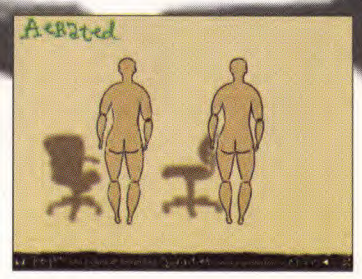


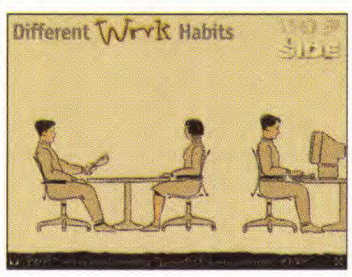


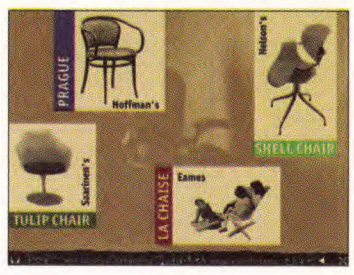


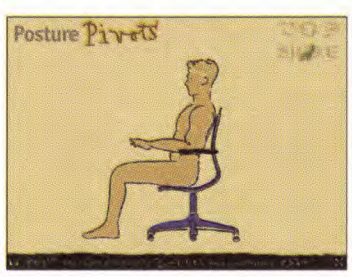


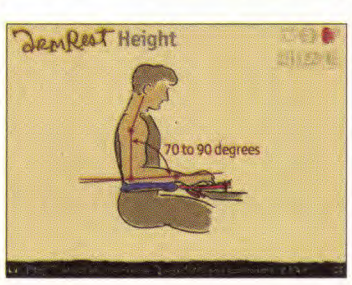












The process–shake it baby!

The first examples of a navigable movie showed a rotating teacup and the Golden Gate Bridge, produced in-house at Apple by Dan O'Sullivan, now a professor of interactive telecommunications at New York University. These demonstration projects cost Apple around one million dollars, and were much touted, but never used commercially. Mok's studio, knowing of the work, immediately called in O'Sullivan, who proposed that the best way to achieve the required angles and motion would be to move the chair rather than the camera. "We all felt that a digital chair created in a 3D modeling and rendering program wouldn't represent the product as accurately as using the real thing," adds Mok's senior designer Claire Barry. "One of the important features of the Aeron chair is its mesh seat fabric, which provides aeration and support, which would have been very difficult to create with software." The chair would need to be photographed from many different angles.

In multimedia, says Mok, the designer's paradoxical task is to "try to create rooms and spaces in a flat graphic world."

Set up for the shoot, the photography studio looked somewhat akin to a "medieval torture chamber," recalls Barry. The chair was mounted on a pole (to enable the camera to take shots of the underside) on a turntable built by O'Sullivan, with ropes and pulleys to allow vertical movement. Photographer Stan Musilek had built a contraption to hold a digital camera, which was connected to a Macintosh PowerBook sitting on top of a ladder. "We did a video test to make sure the perspectives were correct," says Barry, "then spent three very long days taking the photographs, one at a time." Musilek kept the team amused during this marathon session by addressing the chair like a fashion model, occasionally uttering, "Shake your hair for me, baby."

Like movie teasers, the screens set a context for revealing the Areon, with its oddly skeletal esthetic and elastic aerated seat fabric.

A total of 1512 images was taken, each using up 1 megabyte of memory, which had to be individually downloaded from the PowerBook. To achieve maximum resolution from the digital camera, the images had to be shot in a landscape orientation and rotated later using macros (custom programming codes) developed for the purpose. The most laborious task of the project was removing the pole from each of the 1512 images and composing any parts of the chair the pole had obscured in the photographs. This was carried out by a "pole removal expert," as Barry

refers to San Francisco Academy of Art student David Weisberg, using Adobe Photoshop. "It wasn't too bad a problem with the upper angles on the chair, but what was extremely tricky was that at midway the castor had to be cast back in," says Barry. The final movie was composed and programmed in Macromedia Director by CMd new media designer Paula Meiselman, using data O'Sullivan sent to her via the AppleLink online service. For the electronic concept book to convey the spirit of Chadwick and Stumpf's original booklet, the studio hired illustrator Ward Schumaker to create drawings of human figures, and hand lettering for keywords in the sequence. The line drawings were scanned in and colorized on the computer.

A landmark product?

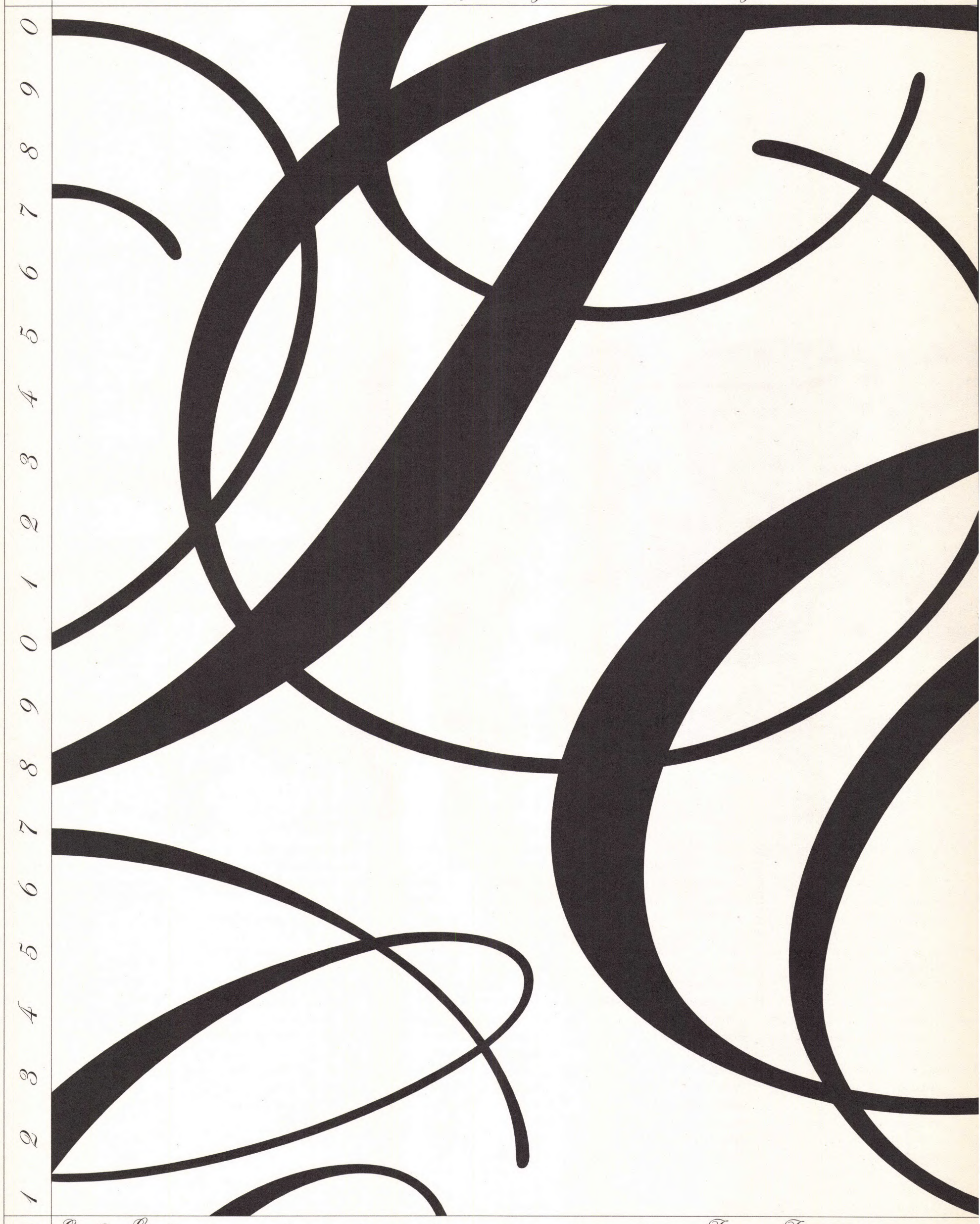
The Aeron presentation opens with the words "people who perform a variety of demanding activities deserve a comfortable chair." The words "people," "activities" and "chair" are rendered in Schumaker's handwriting, and the rest is set in Officina type. The presenter then clicks the cursor on any of the three keywords to enter an explanatory sequence. The idea, says Mok, is to set the context with the first two sequences—the people and activities section illustrating how chairs have tended to be designed for the average-sized male in a single posture—and then reveal the chair. "One of the biggest challenges of this presentation was to help people overcome the preconceptions they have about chairs. We wanted to put people in a different mindset from the get-go."

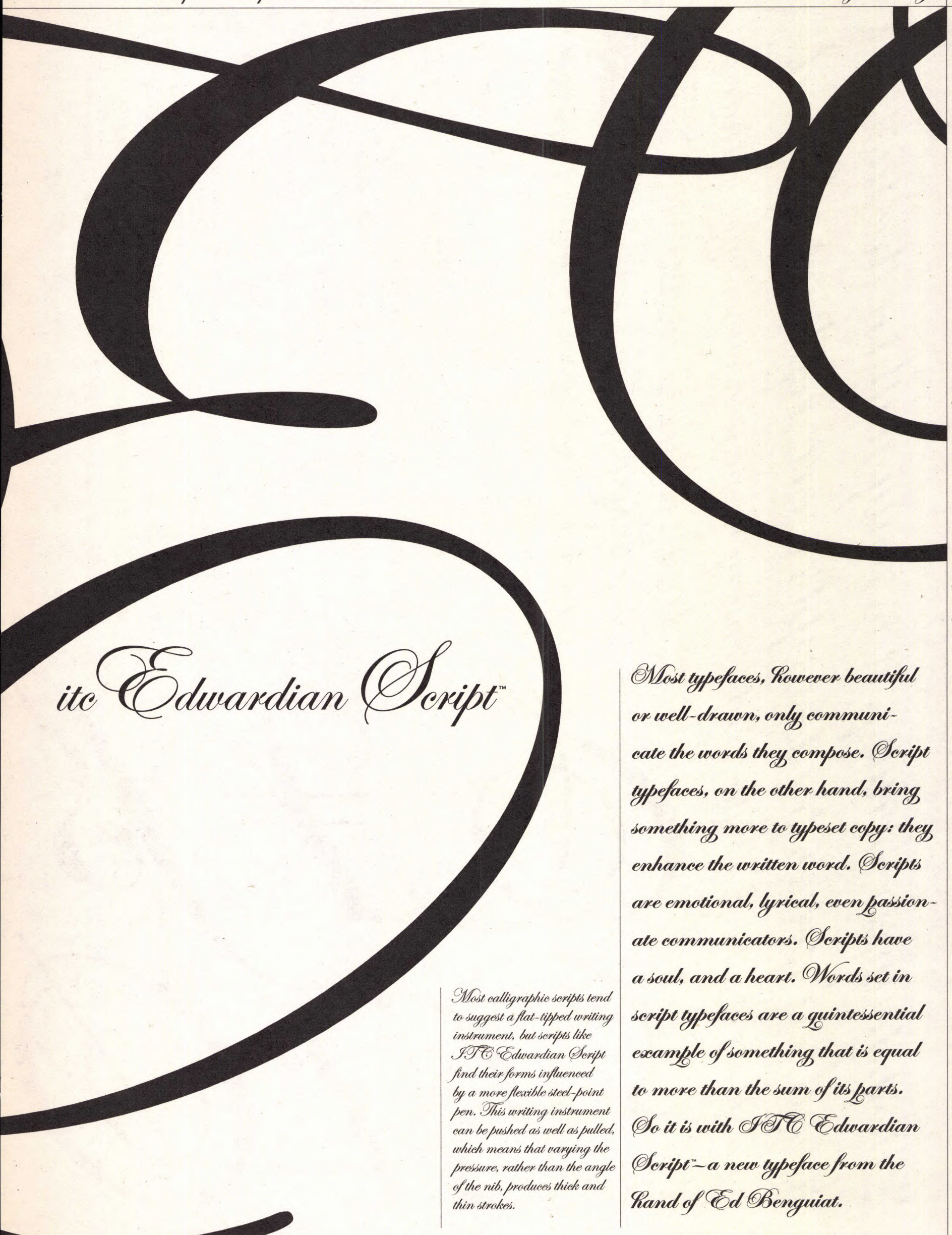
The beauty of the sequence, however, is evident in Mok's approach in general. The kind of smoke and mirrors trickery we've come to expect from many software and virtual reality companies aren't found in Mok's portfolio. Instead, it is filled with the quirky but understated kind of graphics we have grown to associate with Apple. A sales demo, being a sales demo, can be tiresome. But with the Aeron chair presentation, the friendly Schumaker illustrations and the knowledge that there is a way of navigating into more interesting areas of the sequence, Mok's studio has pulled off a rather stylish sales aid.

The studio is now developing the presentation for traveling Herman Miller sales representatives armed with PowerBooks. Mok's designers are also freshening up the CD with music, a more obvious interface, and are considering incorporating interviews with the designers into the sequence. Feasibly, the Aeron Chair movie could become quite a landmark in the stumbling evolution of multimedia.

Peter Hall is a British journalist who specializes in design. He writes for several publications in England and the United States.

HEADLINE: ITC STONE SANS REGULAR, SEMI BOLD SUBHEADS: ITC OFFICINA SERIF BOLD, ITC STONE SANS SEMI BOLD, BOLD BYLINE: ITC STONE SANS SEMI BOLD TEXT/CAPTIONS: ITC QUAY SANS BOOK

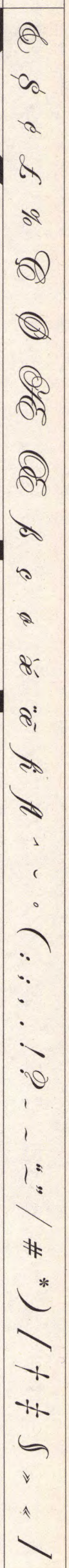




itc Edwardian Script™

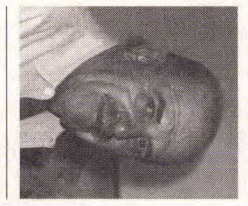
Most calligraphic scripts tend to suggest a flat-tipped writing instrument, but scripts like ITC Edwardian Script find their forms influenced by a more flexible steel-point pen. This writing instrument can be pushed as well as pulled, which means that varying the pressure, rather than the angle of the nib, produces thick and thin strokes.

Most typefaces, however beautiful or well-drawn, only communicate the words they compose. Script typefaces, on the other hand, bring something more to typeset copy: they enhance the written word. Scripts are emotional, lyrical, even passionate communicators. Scripts have a soul, and a heart. Words set in script typefaces are a quintessential example of something that is equal to more than the sum of its parts. So it is with ITC Edwardian Script™—a new typeface from the hand of Ed Benguiat.



© 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 ©

Despite their beauty, it is only within the last hundred years that scripts were replicated readily as fonts of type. As the 19th century came to a close, type foundries began to release numerous script types based on free-flowing letters with flourished capitals, severely inclined angles and great contrasts of stroke weight. Many became widely used in advertising designs, others became the mainstay of social printing, while still others became the foundation of formal and legal documents.



Most of today's scripts, however, are of the calligraphic variety—designs that echo the work of ancient scribes. Where calligraphic scripts tend to suggest a flat-tipped writing instrument, scripts like ITC Edwardian Script find their forms influenced by a more flexible steel-point pen. This writing instrument can be pushed as well as pulled, which means that varying the pressure, rather than the angle of the nib, produces thick and thin strokes. Great time and care went into the design of ITC Edwardian Script. Not only did the delicate and sophisticated letterforms have to be painstakingly drawn and redrawn, the connections of the letters had to be drafted so they created perfect junctures between letters. In addition, Benguiat rendered a series of "baroque" alternate capitals for those occasions when "merely beautiful" is not enough.

© 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 ©

ITC Edwardian Script

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z a b c d e f g h i j k l m n
o p q r s t u v w x y z 1 2 3 4
5 6 7 8 9 0 & $ ¢ £ % Ç Ø
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ITC Edwardian Script Alternate

a b c d e f g h i j k l m n
o p q r s t u v w x y z &

ITC Edwardian Script Simple Caps

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y Z

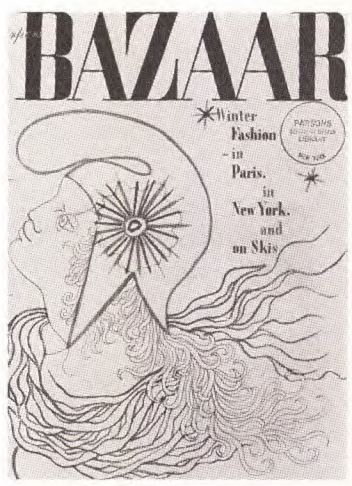
The eminent calligrapher Paul Standard made a profound impression on Benguiat's career and his attitude toward the craft of type design. He taught Benguiat the basics of letterform construction, the beauty of well-drawn scripts, and most importantly, a commitment to excellence. Benguiat often complains that he is never satisfied with his work—that, "only the next typeface will be perfect."

Benguiat's first professional dream was to be a musician. But even a talented musician could be out of work more often than not, so he decided to supplement his income with graphic design. He recalls that his first break as a lettering artist was basically a fluke. "While working at a studio doing photo touch-up, the person responsible for lettering got sick, leaving a lettering job to be completed." Benguiat took the assignment and has been working with letters ever since.

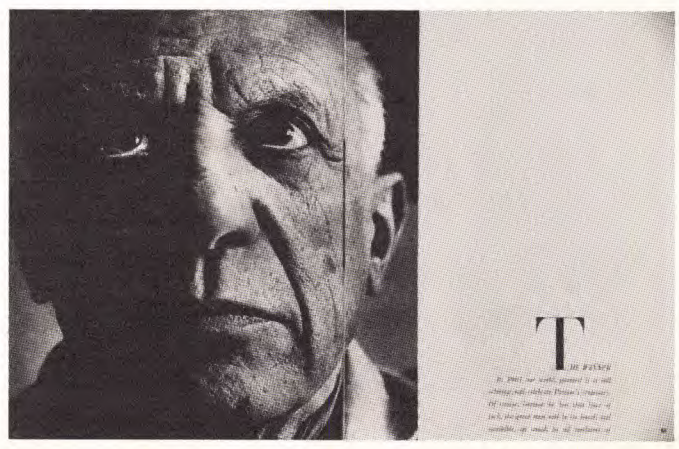
Benguiat is one of the world's most famous and prolific type designers. After over 30 years, and more than 600 typefaces, Benguiat is still designing alphabets, creating logos and doing hand lettering.

ITC Edwardian Script is available in Regular and Bold weights. Special baroque capitals have also been designed as alternates to the standard design. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. The typeface can also be ordered directly from ITC by contacting ITC FONTS: 800-425-3882 (212-371-0699 within New York) between 9:30 a.m. and 4:30 p.m. EST, or fax to 212-752-4752. These new typefaces will be available to the public on or after November 18, depending on each manufacturer's release schedule. ITC

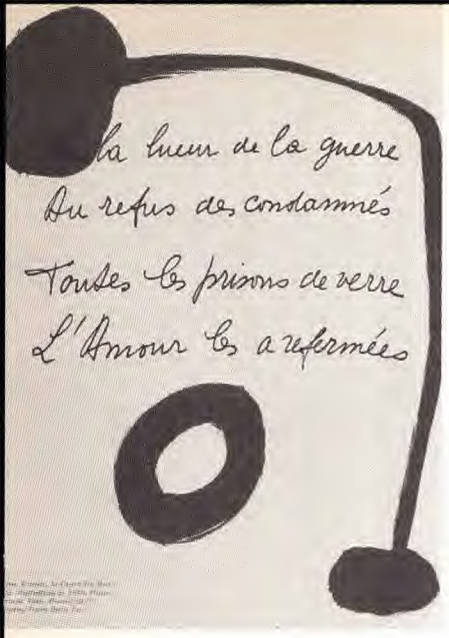
BRODOVITCH



ALEXEY BRODOVITCH lived in Paris from 1920 to 1930, a stellar decade in the formation of Modern Art, a time when Andre Breton, Max Ernst, Joan Miró, Salvador Dali and René Magritte exhibited in the galleries. When I visited Brodovitch's nephew in Paris in 1988, he confirmed the importance of those Dadaists and Surrealists to his uncle. "He never discovered things, but he was very clever in picking up things," architect Michel Brodovitch told me. The exhibition, "The Enduring Legacy of Alexey Brodovitch," held recently at the Cooper Union, New York City, documents in large panels Surrealist motifs in the pages of Brodovitch's *Harper's Bazaar* between 1934 and 1958. The female body became a vehicle for Surrealist themes in his layouts. Man Ray's painting of lips in the sky, *Observatory Time–The Lovers,* for example, appeared as a spread of new lipstick colors. Surrealist dismemberment of the female body and obsessiveness with it was appropriated to fashion layouts. In Brodovitch's personal life, two real women kept him balanced: Carmel Snow hired and inspired him at *Harper's Bazaar* and his wife, Nina, sustained him from France to Philadelphia to New York. After 1959, when Nina died and Snow had retired, Brodovitch began the descent to his death in 1971 which has been painfully chronicled. Brodovitch's last layout was a snapshot of Nina thumbtacked to the white wall of his empty apartment.–*Virginia Smith*



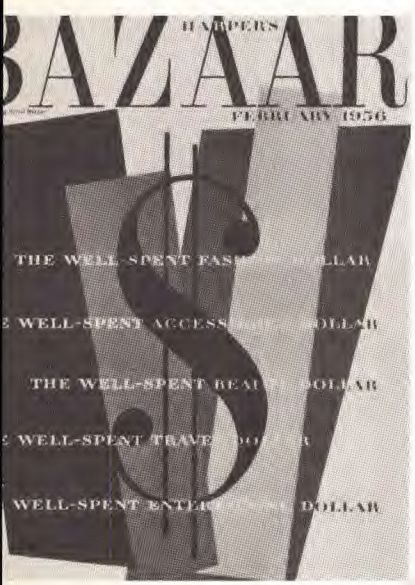
Virginia Smith is a design historian, author and professor of art at Baruch College of City University of New York. She wrote the essay, "Launching Brodovitch," for the exhibition catalog.

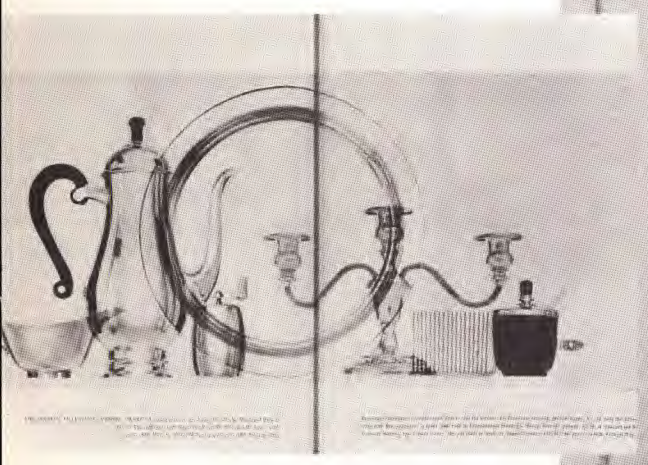


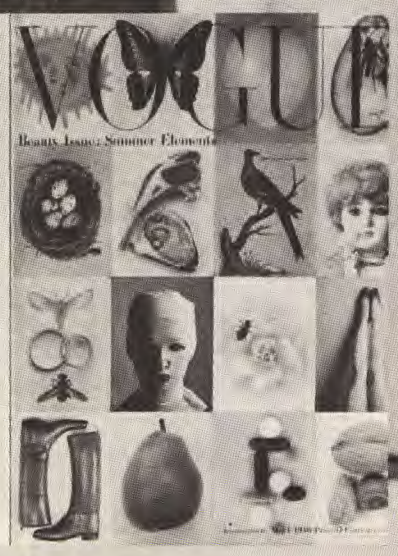
Images this page, left, below, and bottom right, from *Portfolio,* a short-lived graphic design magazine art directed by Brodovitch.

Spreads (in text) from Brodovitch's book *Observations,* with portraits by Richard Avedon and copy written by Truman Capote. All other images from *Harper's Bazaar.*

Images compliments of R. Roger Remington, professor of design at Rochester Institute of Technology and the guest curator of *The Enduring Legacy of Alexey Brodovitch* at Cooper Union.







America

HEADLINE: ITC BODONI SEVENTY-TWO BOOK
INITIAL CAP/TEXT: ITC BODONI TWELVE BOOK, BOOK ITALIC
CAPTIONS/CREDITLINE: ITC BODONI SIX BOOK, BOOK ITALIC
BIO: ITC BODONI SIX BOOK ITALIC

I T C

A selection of popular
ITC typefaces are now enriched with
a new technology offering
high-quality typography on the fly.

In recent months Apple Computer introduced QuickDraw GX, an expanded imaging architecture that provides powerful new color, graphics, text and printing functionality for Macintosh computers. Part of this cutting-edge technology will be a completely new way of working with fonts. GX fonts will act like mini-applications that provide much more than mere basic character sets and relatively simple kerning tables.

GX fonts will revolutionize graphic communication, and the way designers work with fonts. Apple's QuickDraw GX technology provides graphic designers with the potential for some of the finest and most versatile fonts ever available. International Typeface Corporation has undertaken the task of converting a number of its typefaces into these new "smart" fonts, and making them available to the design community.

GX fonts offer functions that automatically produce high quality typography. Refined kerning and tracking, optical alignment, and automatic ligature insertion are no longer time-consuming manual tasks, but simple desktop choices.

International Typeface Corporation has undertaken the task of converting a number of ITC typefaces into these innovative "smart" fonts, and making them available to the design community.

Expansive Character Sets

Over the centuries, type designers have created special characters and symbols to improve the readability and attractiveness of documents. Capital and lowercase numerals (also known as oldstyle figures), fractions, small capitals, elaborate initials, ornaments, ligatures and ending figures

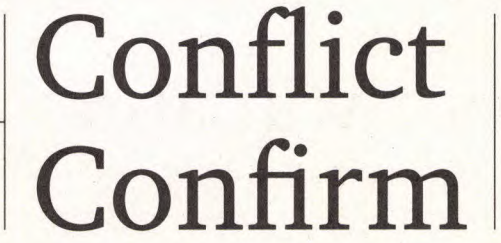
Swash Characters

are just a few examples. In addition, swash letters and alternate characters have long been versatile tools of the lettering and calligraphic artist. Before GX technology, few fonts were able to take advantage of these diverse and versatile characters. Now they can be commonplace.

Smart Fonts

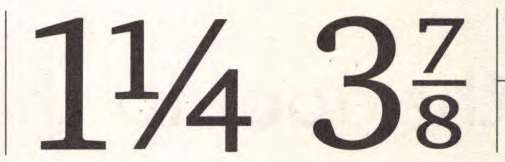
GX fonts offer functions that automatically produce high quality typography. Refined kerning and tracking, optical alignment, and automatic ligature insertion are no longer time-consuming manual tasks, but simple desktop choices.

Ligatures

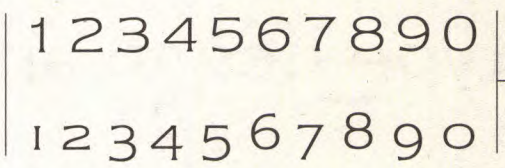


A GX font can optically center things like quotation marks over periods. Since it understands character shapes, a GX font can also optically align them along a margin. Optical alignment is the repositioning of characters along a right or left margin so that they optically (as opposed to technically) appear to be flush with the edge. Without this feature, round and diagonal characters appear to indent, even when they actually align, due to the increased white space on their sides.

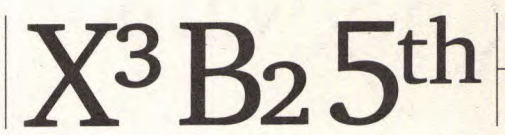
GX typefaces can automatically substitute drawn small caps for lowercase letters, or change capital to lowercase numbers without having to change the font. Even the use of vertical and diagonal fractions,



Automatic Fractions



Capital and Lowercase Numbers



Superior and Inferior Numbers
Ordinal Characters

as well as superior and inferior numbers and characters is automated.

In addition, GX fonts can provide a wide range of characters for setting virtually all central European languages, and tracking and kerning can be adjusted via a simple slider bar thereby ensuring an even typographic color and maximum levels of readability.

Finally, there is the capability within a GX font to allow the type designer to structure various instances of a typestyle (master designs of different weight, proportion, or design). These can then be used to generate a wide variety of fonts from one typeface.

What QuickDraw Offers:

With Apple's new technology, over 20 different typographic features can be built into a GX font. These include:

- Alternate and swash characters
- Capital and lowercase numbers
- Designed superior and inferior (oldstyle) numbers
- Designed small caps
- Automatic creation of fractions
- Optical edge alignment
- Hanging punctuation
- Automatic smart quotes
- Extensive kerning and tracking capabilities
- Ligature sets with automatic insertion capabilities
- Special ordinal characters
- Design variations within the font

A Typographic Revolution

QuickDraw GX and GX fonts from International Typeface Corporation have re-opened the door to the highest quality type design and typography. They will not only help designers create new levels of typographic beauty, but will also dramatically improve the communicative power of type.

Alternate Characters

Swash Characters

GX fonts will act like mini-applications that provide much more than mere basic character sets and relatively simple kerning tables.

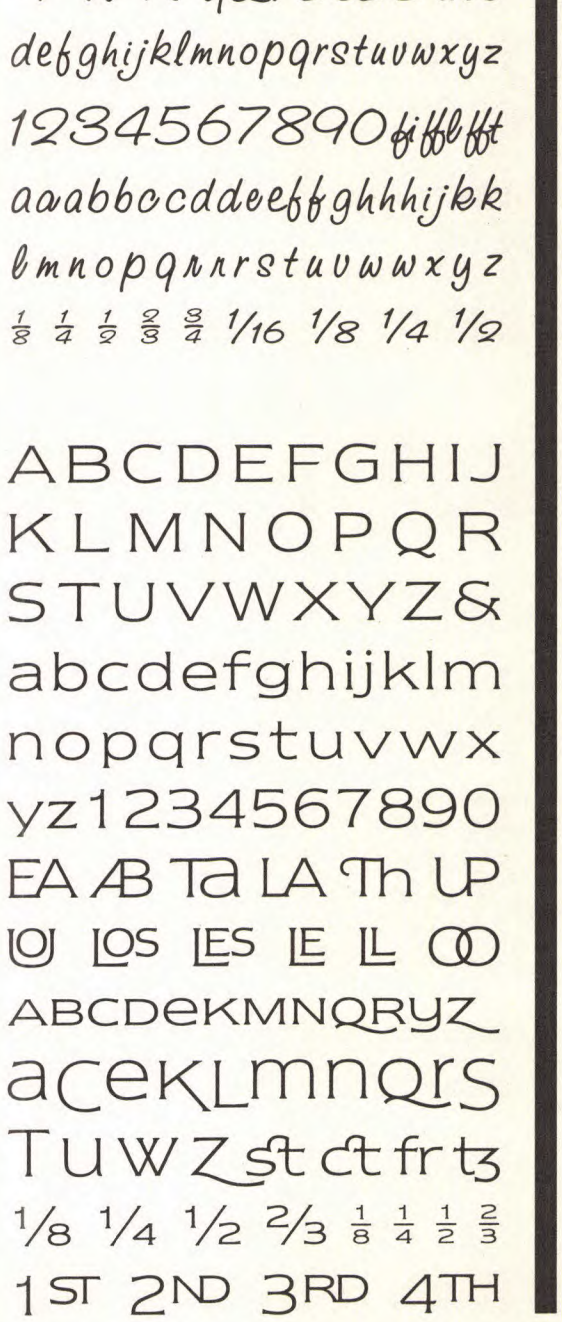
ITC has chosen 12 typefaces from the ITC Anna®, ITC Charter,™ ITC Highlander,™ ITC Newtext® and ITC Studio Script® families to be the first of many GX fonts made available to graphic designers.

ITC Charter™ GX
This original typeface was first created by Matthew Carter for Bitstream, and recently re-issued as an ITC design. While applicable to a variety of display uses, this face is an excellent communicator in text sizes. Its highly legible letterforms, carefully modulated stroke weights and strong serifs make ITC Charter GX ideal for lengthy text copy and presentation graphics. It is available in Regular and Black with Italics.

ITC Highlander™ GX
This distinctive sans serif typeface was drawn by the British type designer David Farey. Based on the handlettering of Oswald Cooper, the famous American designer and lettering artist, this design is both friendly and sophisticated. The GX font of this family builds on the distinctive quality of the design by adding new alternate and swash characters. ITC Highlander GX is available in Book and Bold with Italics.

ITC Anna® GX
Geometric, Art Deco shapes and a unique personality distinguish this original ITC typeface. Based on the handlettering of New York graphic designer Daniel Pelavin, this all-cap typestyle is excellent for virtually any display application benefiting from its distinctive and original look.

ITC Studio Script® GX
Script types usually conjure up images of formal documents and sophisticated graphics. But sometimes sophistication and formality are not what is called for in graphic communication–and a more casual script could be the correct typographic choice. It is for these occasions that ITC Studio Script was created. A wide variety of originally drawn alternate characters have been added to this ITC GX font to allow more originality in its use.



ITC Newtext® GX
Ray Baker's ITC Newtext is a well designed, strikingly legible typeface. Its wide proportions and sturdy serifs assure readability in all point sizes and at virtually any output resolution. The distinctive bi-form characters added to the GX font provide additional versatility to virtually any typographic application. ITC Newtext GX is available in Light and Demi.

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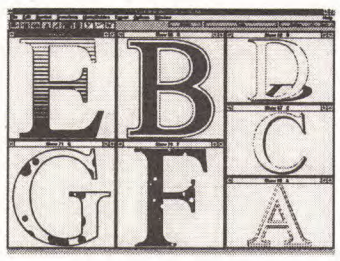
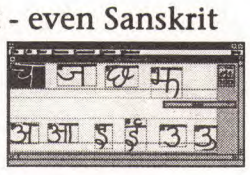


Add symbols to make your fonts complete

¼ § ‡

Kern till the cows come home

Scan it & font it - even Sanskrit



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Circle 4 on Reader Service Card

ONLINE DESIGN

David Pogue shows how graphic designers can benefit from a growing range of online services.

There's a new tool on the electronic designer's desk. There it sits, nestled next to the Quark manuals and mouse pad: a small appliance known as the modem.

Actually, of course, modems are nothing new. Computer fans have been using them to send E-mail and files to each other over the phone lines for years. But as construction on the much-hyped information superhighway has accelerated, graphic design, typographic, and artistic resources are starting to appear in abundance. Cyberspace has become a particularly rich resource for the computer-equipped designer. Unfortunately, nobody's had the time to put up road signs. Here, then, is a guide to the online world of design and typography.

The Internet

Looming over all other electronic services, like the Jolly Green Giant in his cornfield, is the mother of all modem networks: the Internet. You can think of the Internet as thousands of BBSes (electronic Bulletin Board Systems) and large computers linked together. Or you can think of it as the former military communications network that now spans the world and has 20 million users. One of its principal attractions is its access to discussions on nearly 10,000 different topics–dozens of which concern graphic design and type. If you don't already know how to access the Internet, you'll need either a fat book or a smart guru to show you how. If you want to take the easy route, get to the Internet from a commercial network like America Online, which offers full access to those discussion groups (or newsgroups, as they're called). In either case, you'll need to know the precise, computerese names of the discussions you wish to read (or ask questions in). Here are a few of the best:

alt.aldus.freehand	Aldus Freehand Q&A
alt.aldus.pagemaker	More Aldus Pagemaker
alt.fractal-painter	Fractal Painter Q&A
alt.graphics	News and answers for graphic software
alt.graphics.pixutils	All about bitmapped-programs like Photoshop
alt.soft-sys.corel.draw	CorelDraw Q&A
bit.listerv.pagemaker	Aldus Pagemaker
comp.fonts	Choosing and using electronic type, ATM, font formats
comp.graphics	General computer-graphics messages
comp.lang.postscript	Talk about the PostScript language
comp.publish.prepress	Print shops, high-end image setters, technical font topics
comp.sys.mac.graphics	General Mac graphics topics
rec.photo.advanced	Advanced photography tips
rec.photo.marketplace	Selling your photos

Getting to the Internet from America Online

To get an America Online account, see the instructions below. Then, once you're connected:

1. From the Go To menu, choose KEYWORD.
2. Type INTERNET. Press Return.
3. Click Newsgroups. Click Expert Add. Type the name of the discussion group you'd like to read. Press Return.
4. Click Read My NewsGroups. Double-click the name of the newsgroup you want to read (such as **comp.fonts**).

America Online

If you prefer driving smoothly paved roads to pounding along in off-road vehicles, visit an established commercial service like America Online (AOL). It's extremely easy to use, relatively inexpensive ($10 per month, which includes five hours of use; $3 for each additional hour), and is already populated by graphics professionals.

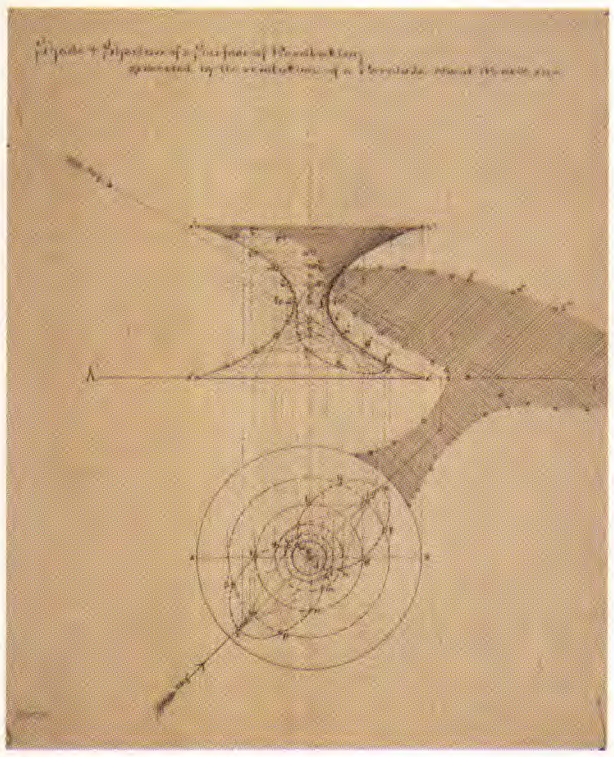
First of all, AOL's Graphics area has a beautifully indexed clip art library. You can search its 10,000 images (EPS, TIFF, GIF, and PICT files) by keyword (such as "TIFF and Santa Claus")–and using version 2.5 of the software or later, you can even view some of the graphics while you're still connected. Having been created by various of AOL's one million members, the images vary in quality; but you can almost always find something useful in a pinch. These graphics are free to **download**–to transfer to your computer, which takes between 30 seconds and 30 minutes, depending on the graphic's size and your modem's speed–and use in your work. (On the other hand, some graphics available from commercial online services are scans of unidentified artwork, so be wary of copyright issues.)

While you're online, don't forget to visit the Graphics and Desktop Publishing forums. Here you'll find such goodies as **shareware** graphics programs and fonts (you mail the individual programmer a payment only if you think it's deserved); there's GraphicConverter, for example, which converts graphics files among 52 Mac and PC graphics formats. You can also get updates and demo versions of

continued on page 39

Announcing Eaglefeather.™

Unmistakably Frank Lloyd Wright.
Available Only From Agfa.



Because they exist only on his drawings, the lettering designs of Frank Lloyd Wright have remained an untapped source of type design reference—until now.

Enter the Eaglefeather typeface family: as original and exciting today as when it was first crafted. Eaglefeather's source alphabet, designed by Wright circa 1920 for a southern California estate plan, supplied 19 capital letters, which designers David Siegel and Carol Toriumi-Lawrence have completed into a family of typefaces following standards set by the Frank Lloyd Wright Foundation. Now Eaglefeather faces are available exclusively from Agfa.

Both Eaglefeather and Eaglefeather Informal have three weights and matching hand-tuned italic weights. The beautiful Small Caps set includes alternate old-style figures.

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Eaglefeather Informal Light Italic
Eaglefeather Informal Regular
Eaglefeather Informal Regular Italic
Eaglefeather Informal Bold
Eaglefeather Informal Bold Italic

613207 Eaglefeather™ Small Caps
EAGLEFEATHER SMALL CAPS LIGHT
EAGLEFEATHER SMALL CAPS REGULAR
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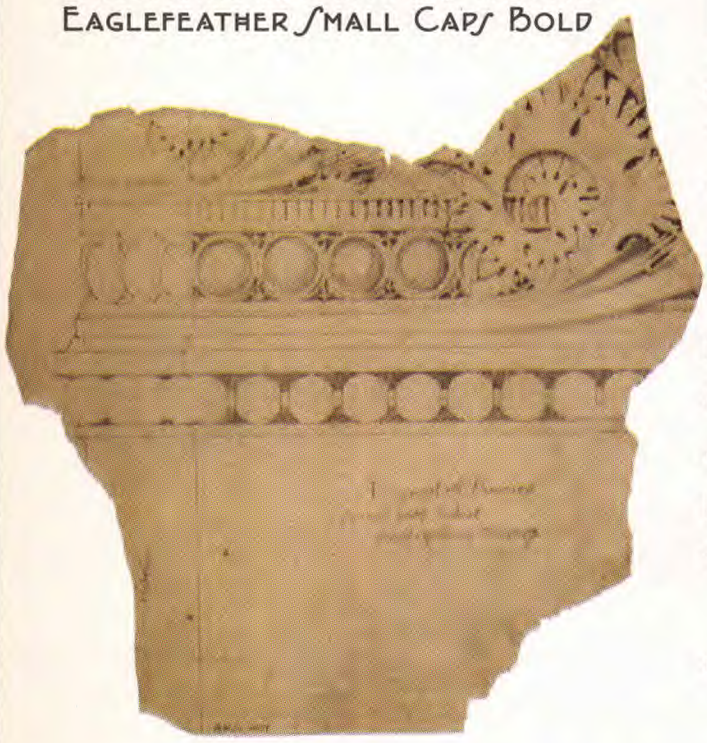

Agfa offers the remarkable Eaglefeather font family in three volumes

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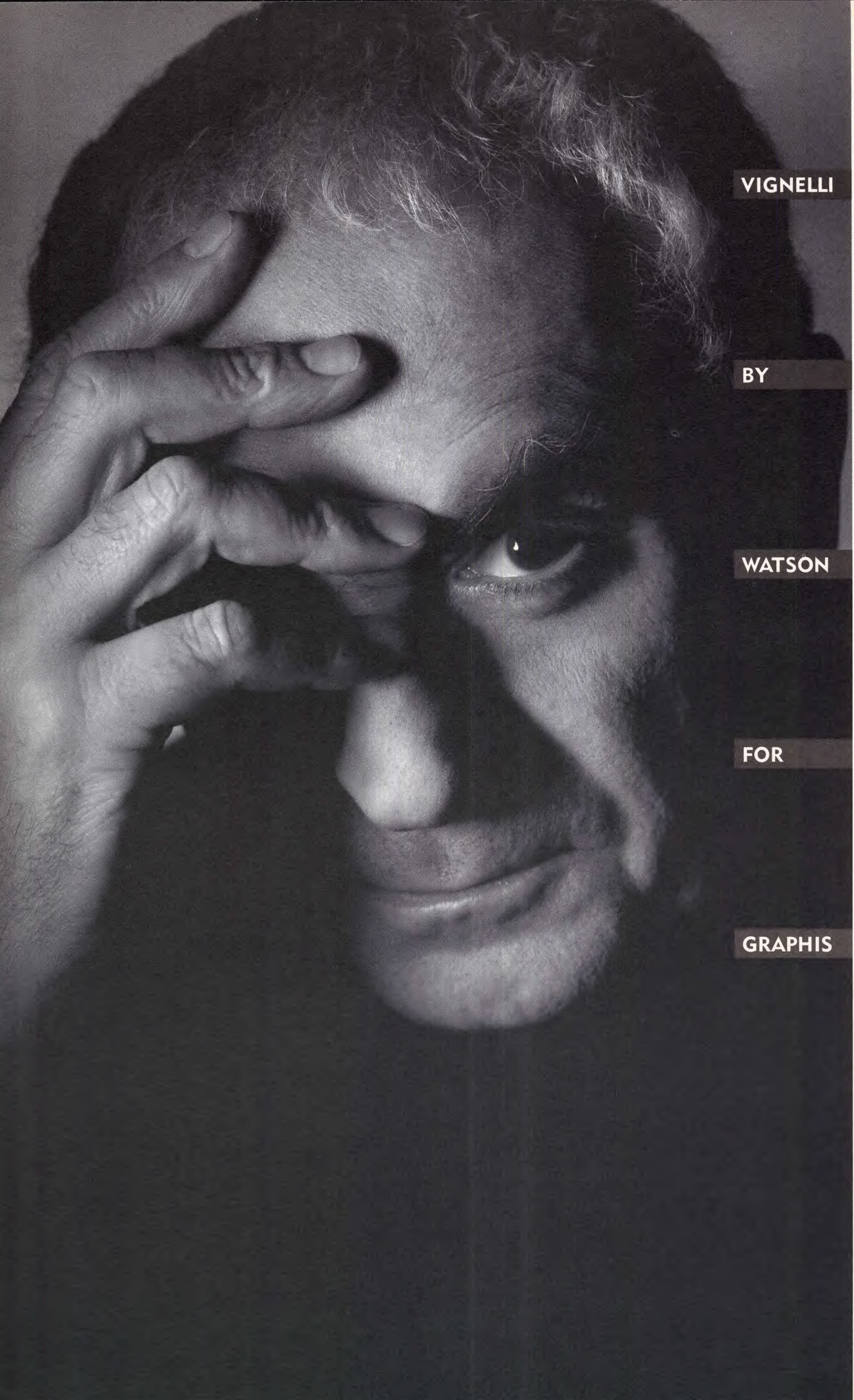

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ONLINE DESIGN

continued from page 36

commercial programs (like Claris-Impact, Morph, and Specular Collage). Finally, there's screen after screen of questions and answers. Post a message to the cyber-populace at 11 am ("How do I omit the background from spot-colored grayscale TIFFs in Quark?") and log on at dinnertime to read the replies ("Convert them to duotones first").

Getting to America Online clip art libraries

To join America Online, call 800-827-6364 and request a free starter disk that includes ten hours of free usage. Then, once you've dialed into the service:

1. From the Go To menu, choose KEYWORD.
2. Type QUICKFINDER. Press Return.
3. Type a couple of descriptive search words, click the Graphics checkbox, and press Return.
4. You'll be shown a list of available graphics. Double-click one to read a description, and click the Download button to transfer the file to your computer.

Getting to America Online's Graphics or DTP Forum

1. From the Go To menu, choose KEYWORD.
2. Type GRAPHICS or DTP. Press Return.
3. The appropriate forum–for Macintosh or Windows–appears automatically.

CompuServe

CompuServe is a vast labyrinth. After hours of exploring, you probably still won't quite understand how its electronic publishing resources are organized. If you don't mind browsing while the meter clicks away at about $10 per hour, though, you'll find some real treasures. (CompuServe also offers a flat-fee plan for unlimited use: $9 per month. However, the DTP forums are added-cost features not included in that flat fee.)

Start by jumping to the DTP forum, the main entrance of the design and electronic publishing areas. If you're using the MacCIM program (for Macs) to access CompuServe, the DTP Online "forum," for example, lets you view clip-art and font samples right on the screen. As on AOL, you can enter the tech-support areas of software companies like Adobe, Aldus, and Frame. And the Desktop Publishing area is a sizzling hotbed of questions and answers from the design community. ("Is the Quark 3.31 updater out yet?" What's a good medieval-looking swash cap font?" "How come my EPSes won't print?")

Unfortunately, CompuServe's messages survive on the "boards" for only a week or so before scrolling off into the ether, so you're forced to visit the system frequently if you want to keep current. Still, if you can tolerate the expense and complexity, you won't find as much clip art, sage advice and professional presence on any other service.

Getting to CompuServe's DTP Forum

To join CompuServe, call 800-848-8199 and request a free starter disk. Then, once you've dialed into the service:

1. If you use a generic telecom program such as MicroPhone, Zterm, or Qmodem, type GO DTP and press Return.
2. If you use an icon-based front-end program like CompuServe Information Manager or MacCIM, choose Go from the Services menu. Type DTP and press Return.

Designlink

Computer nerds have, for years, enjoyed hobnobbing electronically on electronic bulletin-board systems (BBSes). A few years ago, you would be more likely to find a BBS running on some teenager's Mac Plus in a bedroom than on a huge, humming, mainframe (à la CompuServe).

But BBSes have grown up. For example, there's Designlink. It's a specialized BBS for denizens of the art, desktop publishing and photography worlds. As you

Continued on page 41

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ONLINE DESIGN

continued from page 39

explore its colorful folder icons, you'll uncover discussions of design-related issues (type conversion, printing problems, etc.); announcements of shows and contests (Seybold, ACD 100 Show, etc.); links to design-industry magazines (**Wired, Micro Publishing News,** etc.) and companies (Aldus, Fractal Design, Storm Technology, etc.); and so on.

Most intriguing of all, however, is Designlink's Portfolio folder. This special area lets you view actual artwork samples from photographers and designers right on your screen. (You can also download 72-dpi PICT files to your computer–low-res versions you can try out for positioning in your work. For actual publication, you must license the work directly from the artists.) It's free enterprise, '90s style: artists can display their wares to the entire planet, and clients can window-shop. Except for the call to area code 415 or 510, the service is free for 30 minutes a day. (You can subscribe to any of several low-fee plans if you want more time. For portfolio-showers, it's $195 a year.)

Getting to Designlink

Designlink requires special, graphic-front-end software called FirstClass Client (free). To get it, call its publisher, SoftArc, at 416-299-4723. Once you've installed this Macintosh or Windows program, do the following:

1. Launch it. Choose New from the file menu.
2. Name the New file **Designlink** and save it.
3. In the next dialog box, type your name, a password, and the phone number 415-241-9927 (or, in LA, 510-933-9676.)
4. Click the Setup button. Choose Pulse or Touch-tone, and select the speed of your modem (such as 9600 bps).
5. Click the next two Save buttons.
6. When you're ready to connect, click the Login button. If you have trouble, call Ash Mehta at Designlink, 510-930-6746

Design Online

Design Online, like Designlink, is a design-oriented BBS. Like Designlink, it's easy to navigate, because all of its services are represented by neat onscreen folder icons.

What keeps these two design BBSes from being clones? First, pricing: Although you are welcome to spend 30 days exploring Design Online, a real membership is $45 per quarter ($15 for students). (Membership includes free downloading of 23 Alphabets PostScript or TrueType fonts.) Second, size: Design Online is a fledgling service, less than a year old, and it's had fewer than 500 visitors so far. As a result, you may feel at times that you're visiting a ghost town; a number of its goody folders–including the Online Portfolios feature–still bear the disappointing legend "0 items."

The third unique aspect of this service is its origins as a communications hub for members of the AIGA. Therefore, the AIGA's offerings, such as Announcements and the Job Bank, are among the handful of features that are already thriving.

Here's hoping that Design Online won't stay empty forever. A few of its offerings–such as on screen viewing of hundreds of commercial typefaces–hint at a fascinating and useful future.

Getting to Design Online

Call 800-326-8973 to ask for your $8 starter disk. Full instructions are included. (If you already have the FirstClass Client software, simply use it to dial 708-328-8723. Click the Register icon once you're connected, and provide your contact information.)

David Pogue wrote **Macs for Dummies** and co-wrote **Macworld Mac & Power Mac Secrets.** On America Online, he's POGUE; on CompuServe, he's 73057,134.

Addendum

In "Daily Designs" on the redesign of British newspapers in Volume 20, Number 3, we have been informed that Dr. Gunnlauger SE Briem had been involved in the designing of "Times Millennium" typefaces and was inadvertently not mentioned in the text.

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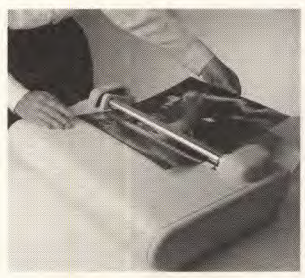

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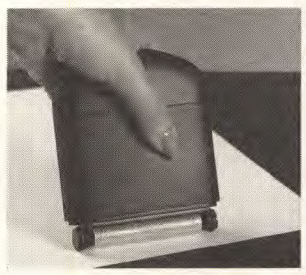

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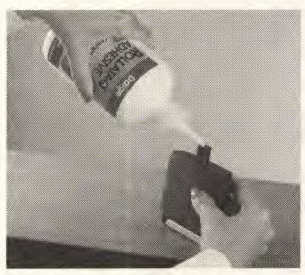

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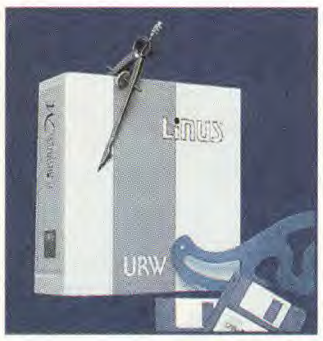

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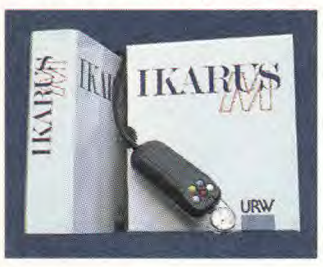

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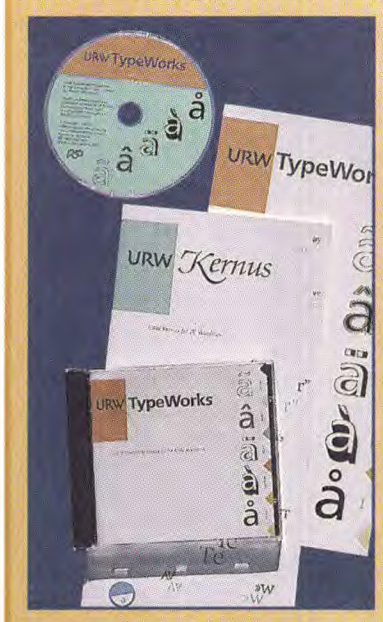

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In Living COLOR

Color printers are a little like music—there's something out there for every taste.

by Gene Gable

If you ever wondered what happened to the guy who sold you that quadraphonic, 8-track, off-brand stereo a decade or so ago (hey, it *looked* impressive), there's a pretty good chance he's now working at your local computer retailer or systems integrator. Thanks to Apple Computer's laid-back, system-for-the-rest-of-us campaign, there's a rather naive misconception out there that computer people won't sell you something you don't need, try to clear out discontinued models, or be influenced by a free trip to Hawaii for dumping 50 units of some dog product.

And while I'm obliged to point out that there are many hard-working, well-intentioned, honest, dedicated computer salespeople out there, a sucker is still a sucker, and a sale is still a sale no matter what the technology or logo on the box. And the biggest sucker of them all is one who has just enough technical information to be taken in by an obliging salesperson, but not quite enough to make an independent, informed choice.

When it comes to color printers the technology is complicated and the stakes high—a decent color printer can easily cost more than your computer system did. But it can also simplify your work, give you an edge on the competition, help boost your image, and make you wonder how you ever did without it. You *will* eventually get a color printer, even if you think you can't afford one. You've been studied and counted and focus-grouped and placed on a graph by some of the most savvy technology marketing companies in the world. Believe me, there is or will be a color printer in your price range and VISA credit-card limit. Why, there's already a printer in the works to replace the one you haven't even bought yet. Color printing is one of the great "next-big-market opportunities" out there in technology land. At absolute minimum you'll be buying color prints from a service bureau or copy shop. So when you decide to bring color to your desktop, here's how to avoid walking out the door with that horrible feeling you've made the wrong decision. Color expression should be a joyous event.

Wise up—at least a little

I know you really don't care what goes on inside the printer box any more than you care about the circuits contained in your Walkman, but I'm afraid color printing is just one of those things you have to pay some attention to. There are at least four highly distinct methods of putting color on paper—inkjet, laser, dye-sublimation and thermal wax—and they vary dramatically in price and capabilities. Not knowing the difference is a little like not knowing whether you want records, cassette tapes or CDs. While all produce music, each is suited to a particular use.

But before we can talk about what uses these four types of color printers are suited to, we have to go over a few printer basics. Printing a full-color QuarkXPress page with multiple high-resolution images is a small miracle each time it happens. And as you can imagine, creating non-stop miracles carries with it a certain price—both in dollars and productivity, and in some instances, prayer. Color printing is a big commitment—don't go into it lightly or under-budgeted. So first, the bad news.

Color printing is slow. Yes it's getting faster by the day, but so is everything else. Five or ten minutes can now feel like an eternity, especially if you're waiting for a print. And half-hour-per-page waits are not that unusual. It's important then, to consider the value of your own time when choosing a printer, and to make sure any times quoted are for jobs similar to the ones you'll be printing. Generally, text prints fast, photos are slower, and complicated EPS graphics are the slowest. For color, you should consider a PostScript Level II processor as mandatory.

Color printing is temperamental. Take your typical laser printing problems—PostScript errors, low-toner, jammed paper, wrong halftone screen, etc.—and multiply them by at least four, once for each process color. So don't forget to budget for a decent amount of wasted supplies, calibration time and maintenance. And you can't cut corners, just like with cars; it's a lot cheaper to get the options, such as more memory or paper-handling trays, up-front. Always buy the most-capable model you can afford since minimum specifications are generally only adequate for minimum printing.

Color printing is addictive. You may not consider this part of the bad news, but if you're writing the check for supplies, you'll come around quickly. The color printers discussed here cost between about 50¢ and $7 per page to operate, not including the cost of the lease or credit-card payments. Part of why you need a color printer is to evaluate how things look and to experiment with different ideas. I guarantee you will make more prints than you ever thought possible. Consider it mandatory, then, to budget for supplies based on real-world tests, not manufacturer's claims. If you make two $5 prints a day, that's already over two hundred dollars a month.

The news isn't all bad, of course. Like

Continued on page 45

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This is what a free Berthold low-reso-lution font looks like at 12 pt

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* *Well, virtually free: in the USA, for example, you have to pay $89 for the actual CD-ROM, for which you get a 25% discount on the first order of high-res fonts, a browser, and all the screenfonts. The 1400 low-resolution outline fonts are added as a bonus.*

Don't worry, Berthold type is still as good as it ever was.

It is just that even the font fanatics over in Germany had to admit that life as a designer isn't always about high standards, high budgets and high resolution. It is more often about tight deadlines, shoestring budgets and adequate presentations.

That is why the Berthold CD contains all 1400 fonts in low-resolution outlines, ready to use on your screen and your printer for presentations, type specs or simply for choosing between the cuttings of classic faces or 500 Berthold original designs.

Check the examples above to see that the rougher outlines are perfectly acceptable for anything but final output, especially in smaller sizes. The high-resolution fonts are unlockable by phone. For a realistic price, of course.

Quality doesn't come free, even if 1400 fonts do.

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In Living COLOR

Continued from page 43

everything else, development in the color printing business is cranked up to warp speed. Reliability, printing speed and color quality are getting better with each model release. New screening methods and inks are making photographic-quality prints a reality. Many of the major companies like Tektronix, QMS, Seiko and Hewlett-Packard offer models in several categories and some even offer upgrade paths. It doesn't look like any single technology will disappear soon—and conversely, the breakthroughs should be incremental—there aren't any announced new printing methods on the horizon. While future machines may combine several technologies in one unit, it's extremely likely a variation of one of the following four will be your next color printer.

Inkjets—Color for the Masses

Inkjet printers are the easiest to understand. Imagine a set of microscopic cans of cyan, magenta, yellow and black spray paint mounted on a floating head. As the head passes over the paper, each can sprays momentarily at just the right time leaving a small dot of color. This method is very fast, reliable and cheap to manufacture (a non-PostScript model sells for as little as $500—a full-blown PostScript inkjet about $2000). And you can spray this stuff on nearly any plain paper, overhead material or even fabric. But as you can imagine, it's hard to get a nice round dot this way, so most people would describe the prints from mass-market inkjets as "rough." Hewlett-Packard, Canon and Epson are the big players in this market. Most of these companies target the business user who is likely to be more concerned with up-front costs and supply availability than color fidelity. Inkjets are the only color printer type where you're likely to find cheap supplies at the Office Club or Computerland. Prints from an inkjet cost very little—less than 50¢ each. Most graphic professionals will ultimately be disappointed with inkjet quality, though, so unless you're on a very limited budget or work primarily with charts, graphs and colored type, you'll probably want to move on to one of the other technologies. Halftones from inkjet printers still leave a little to be desired.

Just to confuse you, there are a couple of inkjet exceptions. Very high-quality inkjet printers from Iris and DuPont ($35-$50,000) produce eye-popping, museum-quality results. But comparing these to the more affordable models is like comparing a can of 99¢ Tru-Value Spray Enamel with a Paasche airbrush—one makes a very crude blotch, and the other makes a subtle, lovely, feathered vignette of color. It doesn't look like the two sides are going to meet anytime soon, though Epson has a new 760 dpi inkjet that sells for about $800 in non-PostScript form—hardly an Iris, but noticeably better than earlier models.

Most of the popular large-format-poster printers are inkjets—but they usually have much more sophisticated printer drivers, PostScript interpreters and color-correction software than the desktop units. And when you're looking at a 5-foot watermelon, the little halftone dots don't seem quite so significant.

Thermal Wax—The Big Box of Crayons

Unlike inkjets, thermal wax printers don't rely on liquid ink, they use colored wax which is melted at high temperature and transferred to the paper one small dot at a time. Depending on the printer type, the wax is either contained on thin ribbons which look like colored Saran Wrap, or in solid chunks like candle wax (these printers, sold primarily by Tektronics and DataProducts are often referred to as "solid wax" or "phase-change" printers). Either way, the final result is a glob of fairly opaque wax sitting on the surface of the paper. This makes for colors best described as "dense"—decently accurate, stable and predictable, but lacking a certain depth, and the prints feel a little, well, waxy.

Thermal wax printers are mid-range in price (from about $2,500-$6,000) and supplies costs about $2-$3 per page. The ribbon machines have fixed per-page costs because the same amount of ribbon is consumed for each color, no matter what the actual coverage. Some people find this concept wasteful—in some cases very little of a ribbon section is actually utilized–but there's no easy design solution around it. Solid wax printers use each color at variable rates—you'll run out of black long before the other colors, but all you have to do is drop in a new hunk of wax. Changing ribbons is a little more complicated, but pretty foolproof as well.

This is a good place to explain that full-color can be printed in either of two methods: cyan, magenta, yellow and black (CMYK), or red, green and blue (RGB). Many color printers can run in either mode, depending on the ribbon or ink cartridge you buy. Despite some supply cost savings, I would rule-out any consideration of RGB printing in the graphic arts world. RGB printing requires a "composite" black—red green and blue are combined to make black. The "true black" achieved with CMYK is almost always better, especially for text.

Thermal wax prints have a crudeness to them—the dots are noticeable in most current models, though new-generation thermal wax devices are producing impressive results by using stochastic (random dot) halftones and special image-enhancement techniques. Tektronics, QMS, Kodak and others make thermal wax printers–some are achieving 600 dpi quality. For good cause, these devices are currently the popular favorite in the graphic arts world, where solid results and reasonable cost-per-print figures are important. Most thermal wax machines require special paper, and all can print on transparency material for presentation work. Tektronix sells a model that lays down a clear coating on the paper before the color. This allows you to use stock of your choosing (which may be good for packaging and label work), but for best results you will almost always want to use the recommended paper with its extra-hard, wax-friendly surface.

Thermal wax machines seem the clear choice for general studio work where text and line art are likely to appear in equal proportion to photographs and artwork.

Continued on page 51

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ITC

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Winter 1994

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A

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA®

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC BEESKNEES®

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bodoni™ Seventy-Two
Book
Book Italic
Bold
Bold Italic

ITC Bodoni™ Twelve
Book
Book Italic
Bold
Bold Italic

ITC Bodoni™ Six
Book
Book Italic
Bold
Bold Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

C

ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Century® Handtooled
Bold
Bold Italic

ITC Cerigo™
Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

ITC Charter™
Regular
Regular Italic
Bold
Bold Italic
Black
Black Italic

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham® Handtooled
Bold
Bold Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E

ITC Edwardian Script™
Regular
Bold

ITC Elan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata
Regular
Italic
Bold
Bold Italic

G

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

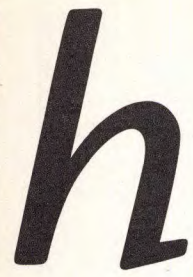
ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Garamond® Handtooled
Bold
Bold Italic

ITC Giovanni®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®
Original
Bold
Black

ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic



ITC Highlander™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy® Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy® Serif
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

ITC Mendoza Roman®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa® Recut

ITC Mona Lisa® Solid

ITC Motter Corpus™
Regular
Condensed

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Officina Sans®
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif®
Book
Book Italic
Bold
Bold Italic

ITC Ozwald®

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone®
Phonetic Sans
[aɪ tiː siː stəʊn
fəu'nɛtik sænz]

ITC Stone®
Phonetic Serif
[aɪ tiː siː stəʊn
fəu'nɛtik 'sɛrɪf]

ITC Stone Sans®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script®

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC NON-LATIN

ITC Boutros Calligraphy™

بطرس مسطرة أبيض
Light

بطرس مسطرة أبيض مائل
Light Italic

بطرس مسطرة متوسط
Medium

بطرس مسطرة متوسط مائل
Medium Italic

بطرس مسطرة أسود
Bold

بطرس مسطرة أسود مائل
Bold Italic

ITC Boutros Kufic™

بطرس كوفي أبيض
Light

بطرس كوفي أبيض مائل
Light Italic

بطرس كوفي متوسط
Medium

بطرس كوفي متوسط مائل
Medium Italic

بطرس كوفي أسود
Bold

بطرس كوفي أسود مائل
Bold Italic

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض
Light

بطرس كوفي حديث أبيض مائل
Light Italic

بطرس كوفي حديث متوسط
Medium

بطرس كوفي حديث متوسط مائل
Medium Italic

بطرس كوفي حديث أسود
Bold

بطرس كوفي حديث أسود مائل
Bold Italic

ITC Boutros Rokaa™

بطرس رقعة متوسط
Medium

ITC Boutros Setting™

بطرس صحفي أبيض
Light

بطرس صحفي أبيض مائل
Light Italic

بطرس صحفي متوسط
Medium

بطرس صحفي متوسط مائل
Medium Italic

بطرس صحفي أسود
Bold

بطرس صحفي أسود مائل
Bold Italic

ITC Latif™

لطيف أبيض
Light

لطيف أبيض مائل
Light Italic

لطيف متوسط
Medium

لطيف متوسط مائل
Medium Italic

لطيف أسود
Bold

لطيف أسود مائل
Bold Italic

ITC Avant Garde Gothic® Cyrillic

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Book

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Book Oblique

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Demi

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Light Italic

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Demi

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Bold

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Italic

ITC Нью Баскервиль жирный
Bold

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LIGHT
MEDIUM
BOLD

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Light Italic
Regular
Regular Italic
Bold
Bold Italic
X-Bold
X-Bold Italic

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

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Light
Regular
Bold

ITC Serif Gothic Bold Outline®

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ITC Tom's Roman®

ITC Uptight Regular®

ITC Uptight Neon®

In Living COLOR

Continued from page 45

Dye Sublimation—Picture-Perfect Color?

If you take the thermal wax concept but add transparent ink and a highly specialized paper, you've just about got dye sublimation. In fact, a new generation of printers can do both thermal wax and dye sublimation printing—the mechanical guts of both systems are nearly identical.

Dye sublimation printers also use Saran-wrap-like four-color ribbons, only instead of hot wax, a transparent dye is heated and transferred (they call it *sublimated*) to an absorbent paper. The result is a dot that is a little like watercolor dabbed on wet paper—the dot is feathered out from the center and the intensity of the color can be varied and mixed with other colors. Put 300 of these dots together per inch, and you can't really tell where one leaves off and the other begins. For this reason dye sublimation prints are often called *continuous tone* because you can't see any dots. The deep, saturated, transparent colors make dye sublimation perfect for overhead transparencies and back-lit display graphics.

But these glossy photographic-like prints are dependent on supplies controlled by one giant Japanese company–an 11" x 17" print costs upwards of $6 each. You really can't afford to throw too many of these out, so don't consider dye-subs in high-revision settings. And some people don't like the glossy photographic look for proofs of projects that are mostly type. In fact, because of those wonderful feathered dots, it's hard to get crisp, sharp fine lines and type with dye sublimation. If you consider this technology, make sure to ask about special enhancements for printing text and line art that some manufacturers offer.

Dye sublimation machines are also expensive to buy. Models that print 8.5" x 11" run about $5-$8,000. Expect to pay over $10,000 for a top-quality two-page printer. These are clearly the choice for photographers, illustrators, magazine cover designers and others who work with large color images–some dye-subs are being used as pre-press proofs (though that is risky and recommended only for those who are working extremely closely with their printer). Dye sublimation printers can produce the widest color gamut (range of color) of any of the four technologies.

In both the dye-sub and thermal wax world, full 8.5" x 11" bleeds are becoming the norm—if this is important to you, be sure to ask for it. There's nothing more frustrating than having to reduce a magazine cover comp to 90% so you can see the whole thing on one sheet.

Color Lasers—Like an Old, Comfy Shoe

Though they are likely to be more comparable to inkjets in quality, there is a lot of excitement right now about color laser printers. Introduced for the desktop just last year, the color laser market is heating up. QMS, Hewlett-Packard, Canon and Apple are either currently selling or soon will be selling color lasers in the $5-$10,000 range. If you are familiar with Canon (or other) color photocopies, you've seen four-color laser prints. Don't expect this type of quality from the desktop models, though some of the results I've seen are quite remarkable.

The advantage to color lasers is that they are likely to be very reliable, the supplies are cheap (somewhere between inkjet and thermal wax), and everyone is already comfortable with laser technology. If you're printing a 50-page book and only a few pages are in color, this method seems most practical. For the black and white pages, you're really just running a standard laser printer. The color kicks in only where needed. And you can mix photocopies, offset printing and color laser copies together more easily–all can use the same stock.

When the new color laser models get tweaked the way black and white lasers have been tweaked (now up to 1200 dpi resolution), you'll begin to see excellent results. Color lasers are likely to gain widespread acceptance in the corporate marketplace, and seem extremely well suited for presentations, proposals, short-run manuals, etc.

Now Get on With It

Certainly by the time most people have to replace their aging black and white laser printers, an attractive color device will be around as an alternative. So don't be afraid—jump in as soon as you can and be prepared to spend as much as you can. The best time to buy any piece of technology is when you need it and can afford it. Unless you're anticipating an announced new model, don't wait around hoping for something better. Any of these four technologies will do a competent job in its class—and like all class systems, the more cash you have, the better the class. That much will never change, no matter what the technological breakthrough.

Don't let sales people get you bogged down in a lot of technical mumbo jumbo, either. What really counts is the final result. If you like the prints coming out of a particular machine and you understand the basic mechanics, get a realistic grasp of the operating costs and make your move. Trust your eyes, not a bunch of specifications in a brochure.

And make sure your eyes are not being deceived. Always take your own files in for test prints. Just as the stereo salesman cranked up the bass and volume to show how great a system was, color printer retailers often pick vibrant, easy-to-print images to impress you ("Would you just *look* at the color of those balloons! They're so *realistic*!). Make sure you see flesh tones, line art, and most definitely some, small type. If you have a file from a job you've already had printed, all the better.

Lastly, don't be intimidated into buying more or less than what you want or need. A printer like this should serve you efficiently for 3-4 years. After that something faster, cheaper and better will be tugging at your VISA limit.

* * * *

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Rebecca L. Pappas, Operations Manager

PS Form
January 1991

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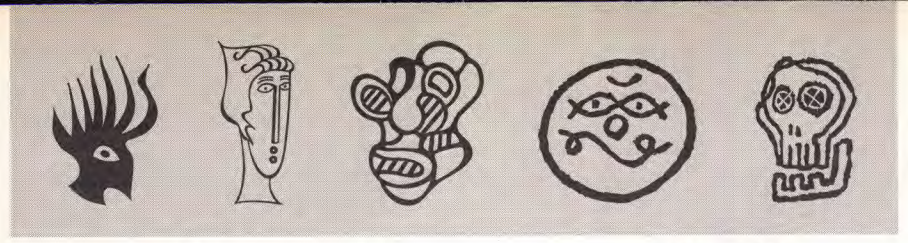

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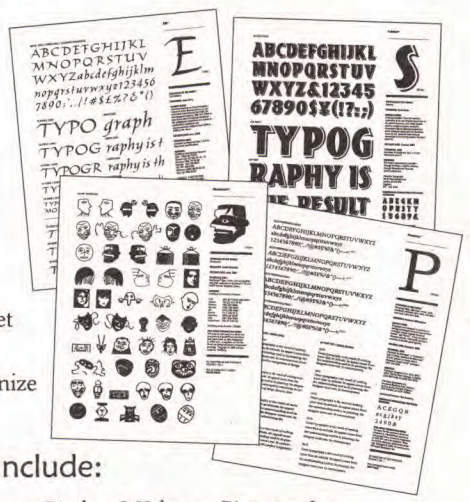

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U&lc, Issue 21.3, Winter, 1994
This colophon shares with readers information about the electronic tools used to produce this issue. The production team responsible for these pages includes Jane DiBucci, director of creative services; Clive Chiu, production manager; Lorraine Katt, production assistant; and designer and type consultant James Montalbano, president, Terminal Design, New York.

Cover

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Agfa AccuSet imagesetter.
Software: QuarkXPress 3.3, Adobe Illustrator 5.0, Adobe Photoshop 2.5.
Comments: The background, command key, logo and type were created in Adobe Illustrator and saved as an EPS file. The hand artwork was drawn in Illustrator and used as a mask for the four-color photo. The page was assembled in Illustrator, then brought into QuarkXPress and output to film on the Agfa AccuSet imagesetter.

4

Message from ITC; Table of Contents
Hardware: Macintosh Quadra 800, LaserMaster 1200XL printer, UMAX 840 scanner, Agfa SelectSet 5000 imagesetter.
Software: QuarkXPress 3.3.
Comments: Swash line art was scanned using the UMAX 840 scanner and saved as an EPS file. All type was created in QuarkXPress. The file was output to film using the Agfa SelectSet 5000 imagesetter.

6

ATypI Editorial
Hardware: Macintosh Quadra 800, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.
Software: QuarkXPress 3.3.
Comments: All type was created in QuarkXPress. The file was output to film on the Agfa AccuSet imagesetter.

8

TDC 40
Hardware: Macintosh Quadra 650, UMAX 840 scanner, LaserMaster 1200XL printer, Crosfield 646 scanner, Dolev 800 imagesetter.
Software: QuarkXPress 3.3, Adobe Illustrator 5.0, Adobe Photoshop 2.5.
Comments: Headline was created in Adobe Illustrator and saved as an EPS file. Halftone art was scanned on a Crosfield 646 scanner at 240 dpi, brought into Photoshop for retouching, then saved as EPS files. The large Chinese Bodoni character was scanned using a UMAX 840 scanner and saved as an EPS file. All EPS files were imported into QuarkXPress. Type was created and pages were assembled in Quark. The file was output to film using the Dolev 800 imagesetter.

12

Wanted: Digital Designers
Hardware: Macintosh IIfx, Macintosh Quadra 800, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.
Software: QuarkXPress 3.3, Adobe Photoshop 2.5.
Comments: Artwork was captured from the Macintosh as 72dpi PICT files, edited in Photoshop and saved as EPS files, then imported into QuarkXPress. All type was created in QuarkXPress. The file was output to film using the Agfa AccuSet imagesetter.

14

The Andy Warhol Museum
Hardware: Macintosh IIfx, Macintosh Quadra 800, LaserMaster 1200XL printer, Dai Nippon/ISC 2010 scanner, UMAX 840 scanner, Agfa AccuSet imagesetter.
Software: QuarkXPress 3.3, Adobe Photoshop 2.5.
Comments: Line art was scanned on a UMAX 840 scanner and saved as EPS files; halftones were scanned using a Dai Nippon/ISC-2010 scanner, saved as EPS files and imported into QuarkXPress. All type was created in QuarkXPress. The file was output to film using the Agfa AccuSet imagesetter.

18

CD-ROM Magazines
Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Agfa AccuSet imagesetter.
Software: QuarkXPress 3.3, Adobe Photoshop 2.5, Adobe Illustrator 5.0.
Comments: Headline type was created in Adobe Illustrator and saved as an EPS file. Artwork was captured from the Macintosh as 72dpi PICT files, then resized and resampled to 240 dpi in Photoshop. Images were saved as EPS files, then imported to QuarkXPress. All type was created in QuarkXPress. The file was output to film using the Agfa AccuSet imagesetter.

22

The Navigable Movie
Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Agfa AccuSet imagesetter.
Software: QuarkXPress 3.3, Adobe Photoshop 2.5.
Comments: Artwork was captured from the Macintosh as 72dpi PICT files, resized and resampled in Photoshop to 240 dpi, saved as EPS files and imported into QuarkXPress. All type was created in QuarkXPress. The file was output to film using the Agfa AccuSet imagesetter.

26

ITC Edwardian Script
Hardware: Macintosh Quadra 800, LaserMaster 1200XL printer, Agfa SelectSet 5000 imagesetter.
Software: QuarkXPress 3.3, Adobe Illustrator 5.0.
Comments: Large background and character art were created in Illustrator and saved as EPS files; all type was created in QuarkXPress. The file was output to film on the Agfa SelectSet 5000 imagesetter.

30

Brodovitch
Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, Crosfield 646 scanner, Dolev 800 imagesetter.
Software: QuarkXPress 3.3, Adobe Photoshop 2.5.
Comments: Artwork was scanned at 240 dpi using the Crosfield 646 scanner, brought into Photoshop for retouching, saved as EPS files and brought into QuarkXPress, where type was created and pages were assembled. The file was output to film using the Dolev 800 imagesetter.

32

ITC GX Fonts
Hardware: Macintosh Quadra 800, Power Macintosh 7100, LaserMaster 1200XL printer, Linotronic imagesetter.
Software: System 7.5, Ready,Set,Go!, QuarkXPress 3.3.
Comments: Character showings and type examples were created in Ready,Set,Go!; all other type was created in QuarkXPress. The file was output to paper using the Linotronic imagesetter, and pasted-up to mechanicals.

Compiled by Joyce Rutter Kaye

Throughout this colophon, trademarks are used. Rather than place a trademark symbol at every occurrence of a trademarked name, we are using the names in an editorial context with no intention of infringing the trademark.

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collections of visually cool elements that defy tradition. No standard clip art here, but innovative images and icons that represent holidays, animals, travel, entertainment, architecture, special events, industry, tools, and more. All images are provided in EPS format. Also available are several collections of abstract patterns and backgrounds in TIFF format, as well as a collection of complex EPS illustrations. [metal] images are priced at $7 or $10 each.

RT Computer Graphics

The ***Santa Fe Collection*** is a series of EPS clip art images representing Native American and Southwestern themes. Collections include pottery, birds, people, stars, borders and sunfaces. The Santa Fe Collection images are priced at $5 each.

MAPS

MapArt

MapArt is a series of map graphics published by Cartesia Software. The series includes world maps, globes, maps of countries, world regions, the USA, U.S. states and metropolitan areas. Maps are created and saved in Adobe Illustrator, so users can customize them with professional design software such as Illustrator and Aldus FreeHand. Most MapArt images contain several files and are priced at $30 per grouping.

Volume 1: MapArt Countries & Continents includes detailed maps of 31 major countries and 15 world regions.

Volume 2: MapArt U.S. States is a full featured set of maps of all 50 states with interstates, state highways, counties and rivers and more.

Volume 3: MapArt Global Perspective Maps offers standard projections, such as Mercator and Robinson, as well as innovative projections, such as Armadillo and Heart.

TYPE

Adobe Type Library

This version of the Adobe Type Library is under license from Agfa Division, Miles, Inc. There are more than 1800 typefaces in the Adobe Type Library, including the collections of foundries such as Agfa, Berthold, ITC, Linotype-Hell, Monotype, Morisawa, TypeBank and Adobe itself. The Adobe Originals collection is comprised of new designs and classic revivals created by Adobe's type designers. An Adobe Expert Collection package of special characters is often available to complement Adobe Originals typefaces. Multiple master typefaces allow users to generate thousands of fonts from a single typeface by varying design attributes such as weight, width, optical size and style. Multiple master typefaces are compatible with existing applications and Type 1 typefaces; each MM package includes a set of ready-to-use primary fonts, plus ATM and Adobe Type Reunion.

AgfaType Collection

The AgfaType Collection features the Agfa PostScript Library, which contains the Typographer's Edition and Designers Showcase and the Logos & Symbols Collection.

Alphabets, Inc.

Alphabets, Inc. is a Chicago-based producer of fonts and digital image collections for the design communications industry. It offers a collection of original typefaces from such designers as Manfred Klein, Philip Bouwsma and Bob McCamant. Alphabets also offers typefaces in the Adobe multiple master format.

Carter & Cone Type, Inc.

This independent type foundry was started several years ago in Cambridge, Massachusetts by type designer Matthew Carter and Cherie Cone, two cofounders of Bitstream, the first digital type foundry.

Emigre

This company's original typeface designs, which were initially designed exclusively for use in *Emigre* magazine, are considered to be some of the most idiosyncratic typefaces designed today. They have appeared in such diverse places as MTV, a Cadillac ad campaign and several underground magazines.

The Font Bureau, Inc.

The Font Bureau, Inc. is an independent digital type foundry founded by type designer David Berlow and publications director Roger Black in 1989.

Letraset Fontek Display Faces and Text Fonts

Letraset has commissioned many 20th century type designers and lettering artists to contribute their designs to this broad collection of 228 Display Faces, 4 Text Families and 3 sets of Type Embellishments.

Letraset Fontek DesignFonts

Sixteen collections of spot illustrations in font format, which can be colored, edited and resized. Categories include: Attitudes, Calligraphic ornaments, Celebrations, Commercials, Delectables and Moderns.

Handcraftedfonts Collection

Handcraftedfonts' typefaces are influenced by a number of early 20th century designers and design movements, and most of the fonts include a supply of alternates, ligatures and ornaments. Handcraftedfonts' original typefaces are designed, drawn on computer and kerned (up to 2000 pairs) by the original designers.

International Typeface Corporation

ITC offers a full range of distinctive, high quality typeface designs with all the professional features you would expect from ITC. Each typeface features high quality Type 1 outlines, oldstyle figures and small caps, up to 1000 kerning pairs, and complete character complements, including ligatures, accents and symbols. Fonts are available as full families as well as individual weights. Currently the library consists of 18 typeface families. Also included are 12 typefaces using Apple Computer's new TrueType GX technology.

The Monotype Typeface Library

The electronic typeface library from this venerable type vendor holds over 800 typefaces (including over 200 non-latin typefaces) and thousands of symbols, special signs and characters for mathematical typesetting and other specialized uses. New typefaces include Ellington, designed by Michael Harvey; Amasis, designed by Ron Carpenter; Columbus, designed by Patricia Saunders; and Blueprint, designed by Steve Matteson.

Red Rooster Typefaces

Red Rooster Typefounders offers a collection of original typeface designs by such foundries and designers as Stephenson Blake, Ltd. and Pat & Paul Hickson, England; The Typsettra/Usherwood Collection, Canada, and the TP Collection from Characters, New York. RRT fonts have complete character complements that include Scandinavian and European letterforms and all available ligatures. Expert fonts contain both caps and true small caps and, when suitable, oldstyle figures.

Stone Type Foundry

Stone Type Foundry is an independent company founded in 1990. The typeface families this company offers have been developed as fully integrated systems of weights and variations with full character sets and extensive kerning tables.

Judith Sutcliffe: The Electric Typographer

Judith Sutcliffe: The Electric Typographer is a type designer whose primary emphasis is on calligraphic display faces ranging from 16th century Italian styles to contemporary casual calligraphy. She also designs floral initials and image fonts, with petroglyphic art a specialty.

[T-26]

[T-26] is a digital type foundry founded by graphic designers Carlos Segura of Segura, Inc., and Scott Smith, who have contributed their own designs to their library. They have also tapped designers from around the world to contribute experimental typeface designs.

Treacyfaces/ Headliners

For ten years, Treacyfaces has marketed a font library consisting of new fonts designed by principal Joseph Treacy, as well as other type designers. In July, 1994, the West Haven, Connecticut company joined with The Headliners International to form Treacyfaces/ Headliners, and will be adding exclusive typefaces from the Headliners collection of distinctive typeface designs.

U-Design Type Foundry

The U-Design Type Foundry specializes in picture and novelty fonts for electronic publishing and graphic design. The UTF collection includes dingbats, decorations, ampersands, ornaments, display fonts, a clip art series based on classic showcard designs from the 1930s, a collection of borders and printer's ornaments from the Barnhardt Bros. & Spindler specimen book of 1909, and more.

BAR CODE FONTS

Bear Rock Technologies Corp.

Bear Rock Technologies Corp. develops and markets bar coding and labeling products worldwide (including UPC, EAN, ISBN, Code 39 and more). Bear Rock's most popular product, PrintBar, is a family of bar code fonts which is used widely in the graphic arts community for producing the bar codes used in retail product packaging, book and magazine covers and business reply mail.

SOFTWARE PROGRAMS & UTILITIES

Adobe Products

ITC Design Palette offers a full line of Adobe's digital products, from graphics applications to type-related tools.

Adobe Acrobat is a software program which allows users to share documents electronically—complete with text, graphics, photos and color—regardless of computer, operating system, fonts or application software.

Acrobat Exchange
Acrobat Exchange software gives you the power to share documents with other Acrobat users.

Acrobat Distiller
Acrobat Distiller software converts PostScript language files into PDF files for other Acrobat users to view and print. It is available in personal and network versions.

Acrobat Reader
Acrobat Reader allows corporate and commercial publishers to distribute electronic documents to a large audience. When users are provided Acrobat Reader, they are able to view and print any PDF document they are sent. Includes ATM software and multiple master technology for font substitution.

Adobe Illustrator
Adobe Illustrator is a powerful design tool that includes text handling capabilities, automatic graphing and ease-of-use features. Adobe Illustrator supports 24-bit color, so you can view more than 16.7 million colors on-screen.

Adobe Streamline
Adobe Streamline converts high-resolution bitmapped images—from electronic files or for scanned drawings, illustrations, photographs, technical illustrations and forms—into Adobe Illustrator or EPS files.

Adobe Dimensions
Adobe Dimensions is a 3D tool which allows users to create, extrude, revolve, bevel and manipulate simple 3D objects and effects and integrate them with artwork from popular 2D graphics programs.

Adobe Photoshop
Adobe Photoshop is a photo design and production tool. It allows users to create original images using advanced painting functions, to retouch and edit photographs and other scanned-in, digitized images, make color corrections and produce four-color separations. It features a wide variety of painting and editing tools, and gives users great control over the colors used in an image.

Adobe Premiere
Adobe Premiere is digital video software which was developed to take advantage of Apple's QuickTime system software extension. Premiere allows users to combine video footage, audio recordings, animation, still images, and graphics to create high-quality movies right on the Macintosh.

Adobe Audition
Adobe Audition brings together a package of limited editions of Adobe Photoshop and Adobe Premiere programs. These editions have all of the powerful features of their parent programs, except certain high-end output capabilities, such as generating color separations and edit decision lists for professional video production.

Adobe Type Manager (ATM)
ATM software eliminates jagged type on the computer screen and printed page. The program installs in minutes and works transparently with most Macintosh and Windows applications. Because ATM scales Type 1 fonts on the fly to any point size, what you see on-screen is what you'll get on paper.

Adobe SuperATM
Adobe SuperATM is an enhanced version of ATM which creates substitute fonts that match the weight and width of many Adobe text typefaces whenever the typeface is missing from the computer.

Adobe TypeAlign
This utility enables users to create type effects, such as type on an arc or a freehand curve. The text automatically follows, even around corners and inside shapes. Adobe TypeAlign files are compatible with most word processing, drawing, presentation and page-layout programs. (Requires ATM software.)

Adobe Type Reunion
Adobe Type Reunion automatically sorts and displays all of your Type 1 typefaces alphabetically by family name, with a submenu that shows styles and weights.

Adobe Type Basics
Adobe Type Basics brings together the 35 standard typefaces found in most Adobe PostScript printers, plus 30 other best-selling Adobe typefaces. This extra selection gives you lively text and display typefaces, plus script faces and symbols chosen to complement the 35 printer fonts. Includes ATM software.

Adobe Wild Type
Adobe Wild Type lets you add a playful touch to your work with 14 fun typefaces. Part of the Adobe Originals collection, these fonts include Quake, Rad, Critter and Giddyup.

EDUCATION & TUTORIALS

Adobe Photoshop Exposed

Adobe Photoshop Exposed is a tutorial program from Publishing Technologies which explores every facet of this image manipulation program. The tutorial serves as a roadmap for Photoshop's tools, menus, tips and tricks. Users can learn a technique, then jump to their own copy of Photoshop to practice.

ColorExpert

ColorExpert is a tutorial program designed to run alongside an application to allow users to take control of the color production process. Through QuickTime animations and still photographs, ColorExpert illustrates how users can evaluate, scan and separate photos, get the color needed for a project, how to use proofs to head off problems, how to work with experienced color professionals, and how to verify that work is correct, from conception to final press approval.

XTENSIONS

Vision's Edge, Inc.

Vision's Edge, Inc. produces a wide range of XTensions for QuarkXPress. More than 50 XTensions are available, and each is fully described on-screen. Free demo versions of all the XTensions can be tried before purchasing. XTensions include:

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Color Usage	Picture Dæmon	Fontasy
Assassin	Picture Tools	Job Slug
GridMaster	TIFFormation	PartialPrints
Guide Master	AutoXTract	The Missing Link
Pricer XT	TeXTractor	Navigator XT
RefleXTion	Verbaytum	Nouveau II
Resize XT 2.0	FlexScale	AutoLib
Copy & Apply	Press Marks	CapSize
CopySet	PageShot	BoxStyles
HyphenSet	AdTracker	EDGAR Filter
IndeXTension	LogX	Crops XT
Stylin'	PageCopy	Layer It!
TeXT Tools	TimeStamp	XFlow
Thesaurus Rex	Touch	

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ITC Design Palette is a great desktop tool, especially for those last minute jobs that are needed yesterday. In the office, someone would come to me and say, "Do we have this graphic," and 80% of the time, I'd be able to say yes. I'd just turn to ITC Design Palette and make the purchase. It was very time and cost effective and the licensing fees for images were right on target for our purposes.

Michael Giangrasso, technical production manager, Waters Design Associates, Inc.

We think ITC Design Palette is a very good vehicle for our maps. When users look for a map, they usually have a specific project in mind, and they really like to know if a map we offer will suit their needs. With ITC Design Palette, they can evaluate the map on screen before they purchase it.

Robert F. Dahl, president, Cartesia Software

Phototone from Letraset is a unique and varied range of beautiful backgrounds and textures with over 1,100 images (with 300 to follow early in 1995) in over 40 different categories. ITC Design Palette offers the designer a fast and convenient way to have access to our images.

Alan Halafatides, Letraset USA

ITC Design Palette is one of the most innovative and effective distribution systems for digital data yet. I don't think there exists a type foundry today that can afford not to be included on this system.

RUDY VANDERLANS, EMIGRE

I really liked using ITC Design Palette, especially the way purchases were made on the system. I found it great for when I'm designing something, like an ad, and I need a funky typeface that I may only use once. It was easy to find what I wanted and the price was right. I also liked buying (low-resolution) photos at low cost for my comps. It saved me a lot of research time.

Alan Harmon, designer, Alan Harmon Design/Rainbow Media Inc.

You have everything on the system that a designer needs—except paper clips.

Gary Osland, Osland Design Associates

ITC DESIGN PALETTE™

Put together the Design Palette and ARROglyphs and you have a miraculous jump from a tiresome hunt for "canned art" to a 24-hours a day smart source of high quality professional illustrations.

Andrew Rosen, Art Director, ARRO International

ITC Design Palette is a fabulous resource for design professionals needing the right image—NOW. CMCD is pleased to include our photographic library of visual symbols for illustration, design, advertising, desktop publishing, and presentation use.

Clement Mok, President, CMCD Inc.

Design problems? XTensions can help—and ITC Design Palette places the XTensions designers need right at their fingertips.

Dacques Vliet, president, Vision's Edge, Inc.

PhotoDisc looked at a lot of image retrieval systems and decided the ITC Design Palette made the most sense. Now designers can access just the images they need, anytime, day or night.

Tom Hughes, President, PhotoDisc Inc.

ITC Design Palette is so easy and user-friendly. The billing is really great because I didn't have to fill out any paperwork, I just typed in my billing reference and waited for an invoice. I used a lot of photographic images for comps and found ITC Design Palette to be more flexible and convenient than using a stock photo book. The images were already digitized and ready for use, I just had to access them.

Margaret Wolf, senior designer, Warner Books, Inc.

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PHOTOGRAPHS

PhotoDisc is a digital collection of professional stock photography for advertising, presentations and corporate communications. Each PhotoDisc volume includes up to 400 royalty-free images and is available in three resolutions: Bronze, Silver and Gold. Images in the Bronze range are for comping and on-screen use and are priced at $7 each. Bronze images are uncompressed 24-bit RGB TIFF files at 72 pixels per inch (ppi). Images in the Silver range are for print production and are priced at $80 each. Silver are 10Mb JPEG-compressed 24-bit RGB TIFF files; 4X6" to 5X7" 300 ppi. Images in the Gold range are for full-page print production and are priced at $100 each. Gold are 32Mb JPEG-compressed 24-bit RGB TIFF files; 9X12" 350 ppi.

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Images ranging from boardrooms to manufacturing. Ideal for annual reports, brochures and advertising.

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Volume 3: Backgrounds and Textures
Adds depth, interest and dimension to printed pieces and on-screen presentations.

Volume 4: Science, Technology and Medicine
Spacecraft, computers, circuit boards, fiber optics and more.

Volume 5: World Commerce and Travel
Images of overseas trade and transport, exotic people and locations.

Volume 6: Nature, Wildlife and the Environment
A menagerie of animals, plants, flowers, sunsets and landscapes.

Volume 7: Business and Occupations
Farmers, firemen, barbers, bankers, survey crews, surgeons and more.

Volume 8: Backgrounds and Objects
A magnifying glass, a clock, a set of keys and more.

Volume 9: Holidays and Celebrations
Birthday cakes, Christmas candles, fireworks, religious holidays and more.

Volume 10: Sports and Recreation
Swimming, sailing, fishing, jogging, biking.

Volume 11: Retro Americana
Black-and-white photographs of American scenes from past decades.

Volume 12: Food and Dining
Fruits at an outdoor market, braised seafood, and more. Includes people and restaurants.

Volume 13: Italian Fine Art and Historical Photos
Masterpieces from the 14th through 20th centuries, including etchings, watercolors, drawings, maps, illustrations and historical photographs.

Volume 14: Business and Transportation
Ships, trains, automobiles, taxis, subways, barges, trucks, planes and the people who are part of the journey.

The Signature Series from PhotoDisc

The Signature Series sets a new standard for high-end digital photography. Each series features 100 thematic images carefully selected from the port-folio of a single photographer or studio. These images are available in Bronze, Silver and Gold resolutions and are priced the same as PhotoDisc's other volumes.

Signature Series 1: Colors
Images that flood the senses with dramatic color of eye-riveting intensity—the unmistakable style of Hans Wiesenhofer. A native of Austria, Wiesenhofer has been featured in critically acclaimed exhibitions throughout Europe, Japan and America.

Signature Series 2: Urban Perspectives
Quirky, offbeat, extraordinary—graphically mesmerizing views of the urban landscape, its architecture and people. Kent Knudson is a master at capturing compelling shapes and patterns, employing a strong sense of design to transform the clutter of urban life into an intriguing and dramatic statement.

Signature Series 3: Children of the World
Wonderfully engaging pictures of children from every nationality and background. Frederick Schussler's obvious rapport with children is showcased in these entrancing photographs.

Signature Series 4: The Painted Table
Photographic still lifes, delicately styled dishes, food arrangements that evoke a mood or make a statement—this is cuisine raised to an art form. Images for The Painted Table were selected from the Culinary Academy Collection, a collaboration of world-renowned food photographers and a leading publisher of cookbooks.

CMCD's Visual Symbols Library

CMCD's Visual Symbols Library is a series of photographic clip art collections from CMCD, Inc., a San Francisco-based multimedia title developer. Each collection includes over 100 royalty-free photographs selected by graphic designer Clement Mok and stored in the Kodak Photo CD format. Each image is available as a PhotoCD Image Pac file, allowing you to select up to five different resolutions—from thumbnail to final printed output. Each Image Pac file is priced at $20. The collection includes:

Everyday Objects (3 volumes)
Items include a telephone, a fire extinguisher, a shopping bag, a piggy bank, a wire hanger, a trophy, slippers, a combination lock and other things that take a long time to locate, prop and style.

Just Tools
A library of common tools like a pencil, a cellular phone, a pair of binoculars, a pair of pliers, an ax, a pair of scissors, a saw, a scale, a broom, an oil can, a vise, a set of wrenches, a scrub brush, and more.

Metaphorically Speaking
A library of visual puns and depictions of everyday sayings, such as a hare and a tortoise, a cup of water half full, a black sheep, a yellow ribbon, a bowl of alphabet soup, a life saver, a broken record, a snail, an AIDS ribbon and more.

Just Hands
Photographs of male and female hands in different positions—American Sign Language and numbers, and hands holding a variety of objects and tools.

Just Documents
A library of different kinds of business, financial and personal documents. Items like deeds, memos, mail, a diary, tickets, spreadsheets, x-rays, calendars, blueprints, bank statements and slides.

BACKGROUNDS & TEXTURES

Letraset Backgrounds & Borders

Six new royalty-free collections of grayscale textures, patterns, shapes, scenes and borders from Letraset. The high-resolution (266 ppi) images are priced at $20 each. The low-resolution (72 ppi) images are priced at $7 each.

Phototone

Phototone is a collection of more than 1100 royalty-free background images from Letraset. Images are available in both low- and high-resolution 32-bit TIFF files. Low-resolution images are priced at $7 each. High-resolution images are priced at $200 each. Categories include:

Industrial
Metal, objects, urban surfaces, synthetics and glass.

Natural
Wood, plants, stone, fauna.

Paper/Textiles
Paper, cloth, mats.

Food
Fruits, vegetables, cereals, grains and more.

Miscellaneous
Household items, accessories, leisure and more.

Seasons
Foliage, flowers, cloud formations.

Work
Industry, science and technology, finance and service.

Abstract
Patterns, shapes, ripples.

Extra
Stone, wood, metal, cloth.

LINE ART & CLIP ART

AdArt

This collection from Innovation Advertising & Design includes symbols, illustrations and corporate logos for advertising. Categories include International Symbols, Flags of the World, Mascots, Patriotic Art, Real Estate Art, Cars & Light Trucks, Women, Weddings, Recycled Art and Logos & Trademarks. AdArt symbols are priced at $7 each.

ARROglyphs

The ARROglyphs clip art collection, published by Arro International, contains more than 500 images that illustrate a variety of environment-related subjects, such as recycling, wildlife, pollution and hazardous waste. ARROglyphs are priced at $7 each. The collection includes:

Environment contains 200 black and white images of a variety of environmental subjects in a range of graphic styles, such as woodcuts, marker sketches and fine brush.

Energy! has 50 b&w images representing scenes and concepts relating to energy production, use, waste and pollutants.

Living Planet contains 30 color and 35 b&w images representing scenes and concepts relating to global warming, the greenhouse effect, the ozone layer, animals, forests and more.

Pollution includes 63 color and b&w images relating to acid rain, garbage, waste disposal, oil spills, chemicals, and factories.

Recycling includes 72 color and b&w images of paper, plastic, cans, boxes, newspaper and more.

Wildlife Accents contains 96 b&w and color images of nature's creatures.

Wildlife has 50 color and b&w images illustrating air, land and sea creatures.

Letraset The Best of Letraset Library

This collection of EPS images consists of several categories, including advertising imagery, artwork/coupon design, bursts & flashes, borders & corners, copperplate flourishes, decorative initials, flags, shapes, and more. The Best of Letraset Library images are priced at $5 each.

ClickArt Studio Series

This collection from T/Maker includes five volumes of EPS images of a variety of subjects. ClickArt images are priced at $7 each. Categories include:

Animals & Nature portfolio contains over 150 images of pets, farm & game animals, birds, flowers, trees and more.

Artistry & Borders contains over 375 images of people, food, dingbats, borders, silhouettes, flowers & animals and more.

Business Art has over 200 images of people, communications, borders, computers, business icons, and more.

Illustrations portfolio includes more than 175 images of animals, desk items, maps, seasons, sports, states, transportation and more.

Harter Image Archives

Harter Image Archives provides collections of 19th century wood engraving imagery in digital format. The first volume, ***Assorted Images Volume 1***, includes a wide variety of subjects, including art supplies, birds, flags, furniture, hands, insects, reptiles, trunks and chests, toys and more. Each category contains hundreds of different wood engravings scanned at high resolution and provided in EPS format. Harter images are priced at $10 each.

[metal] Studio Inc.

[metal] images are diverse

ITC Design Palette Automatic Licensing & Registration

ITC Design Palette simplifies the registration process: when you decide to buy a product, ITC Design Palette presents the product's license agreement on the screen. If you agree to the license, press the "Agree" button, and you are automatically licensed and registered. No more forms or delays in getting technical assistance. Automatic site licensing is also available for many products.

ITC Design Palette Accounting & Invoicing

You can closely monitor and track your graphics purchases without extensive bookkeeping and paperwork. In addition to automatically recording the name and price of the item you buy, ITC Design Palette allows you to select and record additional information that will help you identify and track graphics expenditures–like the purpose of the purchase, the client or project to be charged, the date and time the product was purchased, and who purchased it.

The ITC central computer polls each ITC Design Palette unit on a daily basis and retrieves the current product purchase information. These transactions are processed at the end of each month's billing period and you are mailed a statement of what you bought for the month.

What Does ITC Design Palette Cost?

There is no direct purchase of any hardware or software. Once you are an ITC Design Palette customer, ITC provides the entire system for your use. This includes the hardware unit, the browser software, and the entire CD library of products, including any CD upgrades and new releases as they become available. You also receive catalogs or printed materials that may help make product identification and purchasing easier.

ITC Design Palette does require that you have a minimum monthly purchase of products from the system. This will be less than your current typical monthly expenditure for stock images, backgrounds, fonts, software utilities and rush shipping or messenger charges. There will be no additional or hidden charges for the products you purchase.

ITC Design Palette Technical Support

If you should have a problem with the Design Palette system, you simply call ITC directly on our 24-hour toll-free hotline: (800) 625-3880. This number will put you in touch with our in-house technical staff. Each representative is available to solve your ITC Design Palette technical problems, as well as providing front-line support for purchased products.

For More Information About ITC Design Palette

Please supply the following information as requested and fax it to ITC at (212) 223-1915, or call us at (800) 625-3880.

NAME _____ TITLE _____

COMPANY _____

BUSINESS ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____ FAX _____

E-mail Address:

AppleLink: _____

CompuServe: _____

America Online: _____

Internet: _____

eWorld: _____

How many designers are at your location _____

How many people work at this location _____

How many systems are Macintosh _____

PC _____

What is the largest amount of RAM available in your Macs _____

Please check the industry category that best represents the business you are in at this location:

(Please only check one)

- ☐ Graphic Design
- ☐ Printing
- ☐ Publishing
- ☐ Advertising
- ☐ Public Relations
- ☐ Service Bureau
- ☐ Broadcast/Motion Pictures
- ☐ Manufacturing
- ☐ Multi-Media
- ☐ Consulting
- ☐ Architecture
- ☐ Service Business
- ☐ Education/Training
- ☐ Government
- ☐ Engineering/Aerospace/R&D
- ☐ Creative services *(Writer, Photographer...)*
- ☐ Finance/Legal/Health Care/ Real Estate
- ☐ Association/Not-for-Profit
- ☐ Other _____

_____

find a complementary headline face and that perfect spot illustration. ITC Design Palette automatically records the client to be billed and licenses and registers the purchase.

8:40 p.m. Next, you look for the perfect image: you enter some keyword descriptions of what you are looking for, and up comes a selection of thumbnail images. Click on the ones you selected. Preview them individually at full size, check the technical requirements for reproduction. They all meet your standards, so you again click on "buy" for the ones you want. (At this stage, you purchase the low-resolution image; once you get client approval, you'll purchase the high-resolution image.)

8:50 p.m. Now you search for just the right background texture: one click opens a vast array of background textures, from marble to graffiti. Using the keyword search, you enter the type of background you need, click "find," and you see thumbnails of every variation on that theme. You select one, click "buy" and the texture is at your fingertips.

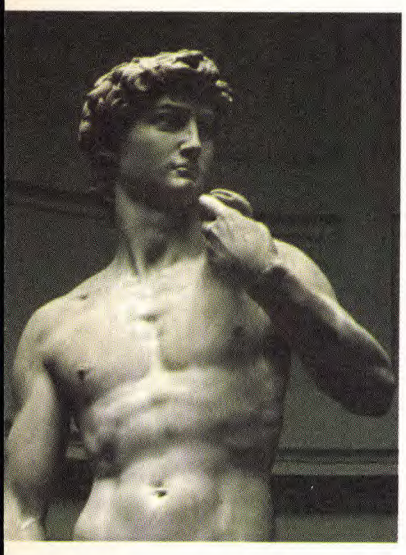
8:56 p.m. You realize that you need a Quark XTension which can automatically resize an ad. You find it and add it to your list of purchased items for this job. Now you can really give this job the finished look with layout flexibility that will help sell the concept.

9:05 p.m. All of your new graphic elements are on your hard disk: photos, type, background textures, line art and logos. Now you can rework your layouts to produce tight comps for the client meeting tomorrow.

Meanwhile, ITC Design Palette has automatically recorded all your purchases, registered you with the product suppliers and automatically noted to which account and project they are to be billed. You have saved hours of paperwork.

10:00 p.m. Everything falls into place. You head home.

TEXT: ITC NEWTEXT REGULAR, DEMI, DEMI ITALIC, ITC OFFICINA SANS BOOK, BOOK ITALIC; MARBLE: LETRASET PHOTOTONE

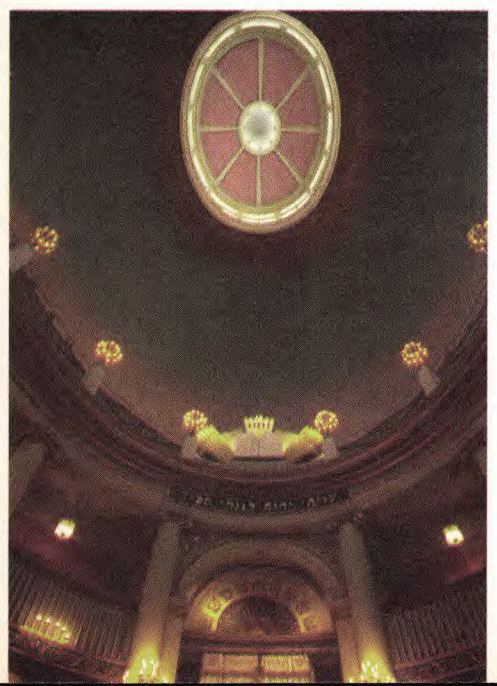


7:45 p.m. You meet with your creative director to show her the comps for the new ad campaign you're working on. She's satisfied with the approach, but wants a number of revisions to be made. The client is showing up at 10 a.m. the next morning. Time is limited and the pressure is on.

8:10 p.m. Back at your computer. You rough out the changes on your Macintosh. Now you need to get your hands on some photos, background textures, typefaces and a few unique elements in order for your comps to look professional. It's too late to call up to get unlocking codes for your CD-ROM-based typeface collections, and there is no other source open to purchase from. You remember that the Art Director just installed ITC Design Palette.

8:30 p.m. Without leaving your design application, you launch ITC Design Palette and get instant access to a vast library of the graphic products you need. Using the ITC Design Palette browser application, you use your keyboard to enter your name and password, insert an ITC Design Palette CD and you're off and running.

8:35 p.m. First, you need a new text face, display typeface, and a picture font. Using your mouse, you open one of the font folders, scroll through the list of typefaces, compare different typefaces by clicking the "preview" button, and find the one you want. You click on the "buy" button and it's decrypted and copied onto your hard disk, ready to use. You



How does ITC Design Palette Work?

The Components of ITC Design Palette are:

The Hardware Unit: It's a small, stackable unit, no bigger than a SyQuest drive. It requires two connections. The first is to your CD reader using a standard SCSI cable which is supplied. Or, you can connect the box directly into your Macintosh computer (System 7.0 or later) if it has an internal reader. The second connection is to an accessible telephone line, which can be direct or shared with your phone, fax machine or modem. That's all. The unit is now completely set up.

The Software Application: The primary feature of this part of the system is a "browser." And the name says it all. Say you're working in your favorite design application and you want to check out some graphic products. You can't afford to stop what you're doing. With the ITC Design Palette "browser," you can search through the vast library of available products, compare, preview, select and purchase whatever you want, without quitting your open application.

All of the products and information distributed by ITC Design Palette are encrypted using a DES encryption scheme. This is a highly secure form of protection which in no way can affect or interfere with your system in any manner. In addition, product purchase activity retrieved from the Design Palette hardware unit is also DES-encrypted.

As an added benefit, if for any reason you should lose products which you had purchased through ITC Design Palette because of a system crash, the system is capable of completely replacing all information, allowing you to retrieve those items previously purchased.

The CD-ROM Library: As part of the ITC Design Palette System, you receive a library of CD-ROMs that contains thousands of encrypted graphics products. Unlike other systems, you don't need to retrieve or remember unlocking codes. With ITC Design Palette, you just select your product, press the "Buy" button, and the decryption is handled automatically. The best part is, this entire CD-ROM library, which is expanded and updated as new products become available, is provided without charge to you as a user.

Each night your ITC Design Palette unit is polled by ITC's central computer. At no cost to you, ITC retrieves the day's ITC Design Palette purchase information and adjusts your unit's credit status. That's when ITC may also send you useful information for your review the next morning, including information about special promotions, new products, and updates on conferences and exhibitions.

The polling process does not in any way interfere with your Macintosh; in fact, your system does not even have to be turned on.

What Kinds of Products Does ITC Design Palette offer?

ITC Design Palette offers a broad spectrum of the highest-quality digital graphics products available today. Every product from ITC Design Palette reflects the high-quality and professional standards for which ITC has been known for the past 25 years. And finding the right item is easy. The system allows you to preview products, use keywords to search for products, compare thumbnails of items, get product facts and specifications and use demo versions of the products before you make your purchase. The range of products available is large and rapidly growing. It includes:

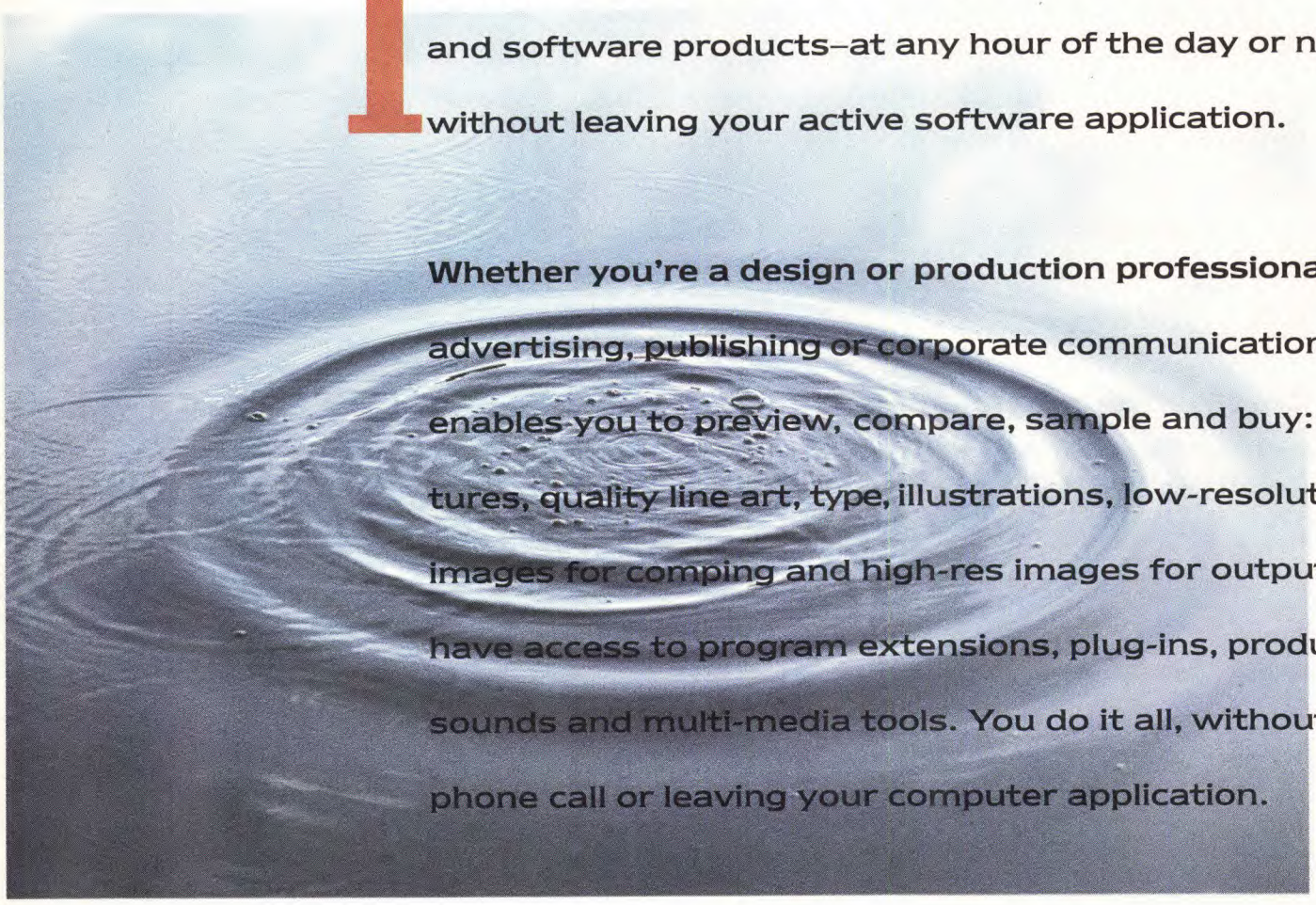
- several collections of high-quality digital photographic images, backgrounds and objects available in high resolution for fine production work, as well as 72 dpi for comping
- a wide range of quality line art and illustrations, including maps and special images
- software utilities, including XTensions, Additions, plug-ins and filters are also available and are continuously updated
- tutorials and training programs
- the largest selection of digital type, borders and logos available electronically today

To see the complete selection of ITC Design Palette products currently available, turn to pages 54 & 55.

HEADLINE: EMIGRE SENATOR TALL; SUBHEADS: ITC GOUDY SANS BLACK; TEXT: ITC NEWTEXT REGULAR, DEMI, DEMI ITALIC; IMAGES: PHOTODISC

What is ITC Design Palette?

Introducing an entirely new way to access and purchase digital graphic products–ITC Design Palette. Imagine a vast library of graphics, from high-resolution photos and line art to fonts and utilities, all as close as your Macintosh. Now you can browse and shop your own personal graphics library–thousands of professional quality graphic images, type and software products–at any hour of the day or night, 7 days a week, without leaving your active software application.



Whether you're a design or production professional in graphic design, advertising, publishing or corporate communications, ITC Design Palette enables you to preview, compare, sample and buy: background textures, quality line art, type, illustrations, low-resolution photographic images for comping and high-res images for output. In addition, you'll have access to program extensions, plug-ins, productivity utilities, sounds and multi-media tools. You do it all, without making a single phone call or leaving your computer application.

Not an expensive on-line service or catalog company. With ITC Design Palette you never have to: deal with unlocking access codes, log on to a time-consuming on-line service, use a credit card for an over-the-phone purchase, or restrict your access from 9 to 5. When you make a purchasing decision, it's implemented–immediately, instantly, seamlessly. Your purchase is then properly recorded, accounted and invoiced on a monthly basis–automatically.

HEADLINE/INITIAL CAP: EMIGRE SENATOR TALL; TEXT: ITC NEWTEXT REGULAR, DEMI; IMAGE: PHOTODISC; DINGBAT: LETRASET FONTEK DESIGNFONTS ATTITUDES

Advantages of ITC Design Palette to You

It's the single source of quality digital products for all your design needs.

It provides instant access to products, 24 hours a day, 7 days a week.

You buy exactly the products you need, when you need them.

You don't have to invest in a library of CDs–it's provided free.

You are kept up-to-date by regular issues of new CDs at no charge.

You can preview and compare products prior to purchase.

No unlocking codes–product decryption is handled automatically.

You pay only for the product, no shipping costs or on-line charges.

It tracks your purchases automatically, identifying them by user and job.

Throughout this brochure tradenames and trademarks of some companies and products are used. We state that we are using the names in an editorial context with no intention of infringement of the trademark.

HEADLINE: EMIGRE SENATOR TALL; DINGBATS: LETRASET FONTEK DESIGNFONTS ATTITUDES, RADICALS AND PRIMITIVES; TEXT: ITC NEWTEXT DEMI

ITC DESIGNALETTE™

Digital Graphics on Demand